MUSEUM STUDIES

(A Collection of Papers on Museum Methods and Ideals)

By

(The Late) Dr. V. S. Agrawala

1973

PRITHIVI PRAKASHAN

VARANASI-221005 (India)

Rs. 35/

Indian Civilisation Series

Founder-Editor : **The Late Prof. V. S. Agrawala**

NO. XIX

MUSEUM STUDIES

Other Publications of : **Indian Civilisation Series**

Editor : *Dr P. K. Agrawala*

I. Masterpieces of Mathura Sculpture. By *V. S. Agrawala*

II. The Vyala Figures on the Medieval Temples of India. By *M. A. Dhaky*

III. Purna-Kalasa or the Vase of Plenty. By *P. K. Agrawala*

IV. Brihatkathaslokasamgraha—A Study. By *V. S. Agrawala*

V. Evolution of the Hindu Temple and other Essays. By *V. S. Agrawala*

VI. Mathura Railing Pillars. By *P. K. Agrawala*

VII. Ancient Indian Folk Cults By *V. S. Agrawala*

VIII. Gupta Temple Architecture By *P. K. Agrawala*

XI. The Astral Divinities of Nepal. By *Pratapaditya Pal* and *D. C. Bhattacharya*

XII. Temples of Tripura. By *Adris Banerji*

XIII. India as told by the Muslims. By *Ram Kumar Chaube*

XIV. India as Described by Manu. By *V. S. Agrawala*

XV. Archaeological History of S. E. Rajasthan. By *Adris Banerji*

XVII. Burial Practices in Ancient India. By *Purushottam Singh*

XVIII. Gangetic Valley Terracotta Art. By *P. L. Gupta*

Forthcoming

X. Superstructural Forms of Indian Temple. By *M. A. Dhaky*

XI. Early Indian Bronzes. By *P. K. Agrawala*

XVI. Srivatsa : The Babe of Goddess Sri. By *P. K. Agrawala*

MUSEUM STUDIES

By

(*The Late*) Prof. V. S. Agrawala

Prithivi Prakashan

Varanasi—5 (India)

Published by
Prithivi Prakashan,
Varanasi—5 [India].

First Edition, 1973

As
Indian Civilisation Series No. XIX
Editor : Dr Prithvi Kumar Agrawala

Printed at
Manohar Press,
Jatanbar, Varanasi.

Editor's *Preface*

The present work ***Museum Studies*** brings out a collection of sixteen papers by the late Prof. V. S. Agrawala on museum methods and ideals. Prof. Agrawala was one of the pioneers of Museums movement in India and was associated from the very beginning of his career with the Museums service of the country. He served for about two decades as incharge of the Archaeological Museums at Mathura, Lucknow and New Delhi, and was Head of the Museums Branch, Archaeological Survey of India, for a number of years. It was he who set up at New Delhi initial art collections for the National Museum of independent India and organised First National Exhibition in 1948 and Inter-Asian Art Exhibition in 1947. Moreover, he was first to realise the need of a national forum for the museums and their staff in the country, and through his efforts a Museums Association of India came into being as an active and vital organisation with its research journal under his editorship. In the early issues of this journal he had opportunity to give words to his thoughts on different aspects of museology and to set up guide-lines for the new progress of Archaeological Museums in the country.

It is gratifying to find that a full-fledged course on Museology is now being run by several of the Indian Universities at the post-graduate level. It is hoped, the ***Museum Studies*** consisting of sixteen papers and addresses on museum problems and exhibitions will be of great help and use for the students and scholars interested in the study of the subject.

Sources of Papers

1. The Museum as a culture centre, *The Journal of Indian Museums*, Vol. I, No. I, July 1945, pp. 26-28.
2. Internal Organisation of a Museum, *J. of Indian Museums*, Vol. IV, pp. 22–25.
3. Museum and the Public, *J. of Indian Museum*, Vol. I, No. 1, July 1945, pp. 69–70.
4. Educational and Cultural Museums for Schools, *J. of Indian Museums*, Vol. VI, 1950, pp. 46-49.
5. Four Great Events in the Life of an object, *J. of Indian Museums*, Vol. I, No 1, p. 44.
6. Archaeological Museums in India, *Cultural Forum*, Vol. VIII, Nos. 1—2, Jan. 1966 (Museology Number), pp. 32–36.
7. Mughal Firmans : A problem of display, *J. of Indian Museums*, Vol. XII, 1956, pp. 74–75.
8. A note on Asiatic Art in the Museums of Europe, *J. of Indian Museums*, Vol. VI, 1950, pp. 11–19.
9. Geological and Zoological Classification Terminology, *J. of Indian Museums*, Vol. I, No. 2, Dec. 1945, pp. 109—114; Vol. I, No 1, July 1945, pp. 71—75.
10. First National Exhibition on Indian Art, *J. of Indian Museums*, Vol. V, 1950, pp. 18–27.
11. Inter-Asian Art Exhibition, 1947, *J. of Indian Museums*, Vol. III, 1947, pp. 28–35; *Asian Relations*, pp. 216–310.
12. Report on Indian Museums, *J. of the U. P. Historical Society*, Vol. X, July 1937, pp. 91–98.
13. Presidential Address, *J. of Indian Museums*, Vol. III, 1947, pp. 9–18.
14. Inaugural Address, 1954, *J. of Indian Museums*, Vol. XI, 1954.
15. A note on the collections for the National Museum, *J. of Indian Museums*, Vol. IV, 1946, pp. 61–2.
16. Department of Archaeology and Culture, *J. of Indian Museums*, Vol. I, No. 1, July 1945, pp. 45–46.

CONTENTS

I

The Museum as a Culture Centre

The ideal of a future Museum is that of a full-fledged culture centre. The Museum should operate as the home *par excellence* of popular culture in the midst of the population whom it wants to serve. It has to radiate knowledge, light and values of a cultured life. It must be responsive to the higher demands of culture that the people may make on it in respect of art, music, painting and other accomplishments of life. It should function as a centre of cultural reference which will both take from the people and give to them. This a Museum can attain and must do so to justify its existence in the future order of reconstruction. The Museum is to enshrine within its galleries and corridors not only the relics of a past age but is to re-invest them with living significance so that they can become eloquent to a new generation and become links in the cultural upliftment of the race. The past has to be interpreted with a glow and a warmth that live in the blood pumped from our very heart. Dry dead bones of antiquities deposited like fossils can no longer be of any use. They must be regenerated with a new significance and purpose. That should become the main ideal and purpose of a Museum in society to do justice to these claims and to rise equal to the

demands that must be made on the Museums in the post-War period. The Museums should take time by the fore-locks and align themselves from now in initiating deleberations and devising definite hard-baked plans. We talk of educational reconstruction, but we forget the important and vital part which a Museum can play in the coming new drama of life. Those who are responsible for the direction of Museums either in the Museum building or in the Secretariat should lay down the culture-centre ideal of a museum as the charter of its future development and must work earnestly for the realisation of that condition. It will no longer be enough to maintain museums as curio-homes for the children and the illiterate or as places of custody for archaeological finds that eventually turn up. That idea is now dead and gone. We must plan and think afresh in keeping with our modern conditions of growth of mind and culture.

In the post-War picture a really efficient museum of the future emerges as a cultural dynamo. To begin with, it must have a beautiful decent body, i.e. a spacious well laid-out public building with perfect light and ventilation that modern science can give us, with ample rooms for working of the staff, lecture-rooms with arrangement for epidiascopic projection, well-planned galleries which should mirror the past culture of the people in the form of selected specimens, casts, artistic reproductions, charts, drawings and photographs etc. Each one of these

items should be elaborated as best as possible in order to subserve the common final goal. For example, a central Museum in a province will have to maintain complete classified albums of excellent photographic reproductions of all that the people in the past have created by way of sculpture, painting, architecture and other branches of art. These corpus volumes will serve as sources to send out a perinneal stream of photographs to many educational institutions, schools, colleges and local museums, situated in other towns of the province. They will also serve as the basis of printed art albums for the general public.

To maintain its reputation as a radiating home of culture every good future museum must undertake a steady programme of publication. The work of publicity has rather to be ambitious, for uptil now very little has been done in this respect in our country. The wide gulf that exists between the museums and the people for whom they are meant has to be bridged and the only way in which this can be done is an intelligent programme of four-fold publication work. Firstly, lectures, secondly, publications such as bulletins, guidebooks, 'What To See' pamphlets, catalogues, special monographs on cultural topics as costume etc., picture post-cards giving coloured and photographic reproductions and decent art albums. Thirdly, advertisement in various ways to attract people to the galleries. Fourthly, an efficient museum's service which will co-ordinate and link

its work with other cultural and intellectual institutions and organisations. This is no doubt a big ideal, but it is writ large on the porch of a future museum for those who have eyes to foresee. The culture-centre ideal can be realised only by an efficient staff, who presides over the destinies of a museum and direct its affairs. These are the curators and their assistants. The curator in a museum is its soul and the intellectual dynamo if he is gifted with enthusiasm, energy, and will-power to achieve what he plans. But if he is otherwise, he may at the same time prove a bottle-neck; if he fails to rise equal to his ideal or duties, the museum then lapses into a dark godown for fossils, where everything is ante diluvian, the display, the service, the publicity and the staff all betray inefficiency and seem to be in the grip of inactivity.

The culture-centre ideal of the museum should inspire us all towards a better order of things. We must look upon it with joy and inspiration for work. When that ideal is reached we shall find that we have not striven in vain. We shall have the satisfaction that we aimed high and gave our best to achieve it, that we have honestly done our part to raise the cultural level of our people, and finally that we have scored a triumph in making real for us a better and more beautiful order of life on earth. The new museums movement in India should long survive if it catches the spark of this great ideal. It shall become

an abiding force in the cultural re-awakening of our people and in re-habilitating with new standards of charm and beauty those people whose ancestors once created immortal patterns of art and life.

II

INTERNAL ORGANISATION OF A MUSEUM

In this paper my aim is to raise the discussion about the internal organisation of a museum with a view to maintaining the institution at its maximum level of efficiency. The museum is apt to have a two-fold aspect, viz., as a store-house of specimens and as an instrument of education. With the usual practice to consider the museum in the context of antiquities, the danger is that the museum assumes a static existence where things come and get deposited. But this view falls short of the potentialities of a museum and its mission to serve as a powerful instrument of education. In fact, a museum should in no way be less important than a full-fledged educational intitution or rather a university-college functioning for the systematic investigation of facts and insterpreting them for the promotion of learning and educating the people. In this latter aspect lies the full destiny of a present-day museum, and museum in modern times will stand or fall by the measure of their capacity to adjust their working to this dynamic gear. Looked at from this angle, the museum springs up into our view as an enlivened entity, working towards a definite aim and governed by a directive control, which converts it into an organised workshop of efficiency. This view brings a museum to face the same tests

of efficient functioning as apply in the full American sense to centres of industrial prodution.

Examined in this dynamic aspect, a museum comes to occupy the centre of a bigger picture and assumes an exceptional importance. There are three fields of tension which begin to act and re-act on the museum, when it is placed in the centre of the above dynamic picture. Firstly, the museum is placed in relation to its own aim and mission. This is a vital test which vouchsafes for the efficiency of a museum. If there is no definite aim, the engery of the workers is likely to be frittered away in many directions without achieving substantial results. A definite scope and its proper realisation by those in charge of a museum are the two essential factors which contribute to the success of the institution. As a practical proposition it is a question of building up to a certain pre-determined plan, which must be adhered to strictly by those who control the museum, both from inside and from outside. Fixation of the scope and aim of a museum is therefore the pre-requisite of good, efficient, useful and economic building up and this should be the first plank in our programme. The pre-determined aim serves as a guiding star which leads the museum from step to step onwards to its destiny. To begin with, therefore, all institutions in the field should have a well-devised intelligent plan with clear definition of the scope and purpose of a museum. This field of tension may be described as the *Museum versus its own-self.*

The second field of activity is opened up by the *Museum versus its staff*. If there is no energising in this sphere the museum becomes unproductive and almost drops into a state of coma, where nothing grows and nothing is done. The staff consisting of the curator, his assistants and preparators, constitutes the most vital part and indeed the very soul of a museum. The problem of the staff is two-fold, viz. to have a trained staff and secondly to have a dynamic staff. A combination of these two factors is ideal for the success of a museum. In this picture the curator emerges as the most dominant factor upon whom the success of the museum depends. His will and capacity for work make the museum what it can be. It is necessary that the curator is able to work himself and also to plan work for his staff. The capacity for sustained and planned work by the curator and his staff makes for sixty per cent of a museum's success. In this sphere, the curator as the presiding genius of the museum assumes an importance, not equalled by any other factor. He must therefore energise.

The third powerful factor which exercises a pull on the activities of a museum is the public. The museum in fact exists for the people ; it prospers only if it creates for itself a field to serve for the public by opening up new vistas of scientific and cultural interests and knowledge. It is the duty of the museum staff to take the public into confidence about the organisation of the institution and its valuable contents. It is at the same time

the duty of the public to take interest in the museum and to help in keeping the institution and its workers in proper format.

Each museum from the organisational point of view has a two-fold existence, viz., the museum with regard to its external control in respect of finance and administration, and secondly internal organisation which is in the hands of the museum staff itself. In the latter field the curator as the man on the spot enjoys more or less full autonomy. If within his powers he applies himself to the maximum extent to render full efficient service to the museum, he may be said to have done his job well and this will certainly lead to healthy functioning of his institution. As a matter of fact, the museum suffers not so much from external handicaps, as from the incomplete activity or inactivity of its own members in the field of administration. Supposing that a provincial museum has a sanctioned budget of 20 or 30 thousand ruppees per year, the pressing question which forces itself upon us is not how much more should we have got, but how much we can do with what we have got. We shall for the time being accept the salary of the staff and the amount of the purchase fund and other contingencies at what they be, and then shall apply ourselves to consider what each one of us could do to tone up his respective institution.

Here attention should be focussed on the four-fold programme of a curator's activities in relation to his museum. This consists of four major heads,

viz., *ACQUISITION*, *REGISTRATION*, *EXHIBITION*, *and PUBLICATION* of the museum material. It can be said without fear of contradiction that much of this essential four-footed programme can be fulfilled by the curator with his own efforts. For example, in the matter of acquisition we may not have all that we want, but whatever we have, must receive adequate attention. As soon as the object has entered the museum, its custody and care become a charge on the curator's time and attention. The first step is to guarantee proper entry to the antiques and objects in the accession registers of the museum. There can be no earthly excuse for delay in this most essential item of museum work. The life history of a specimen in the museum starts from its accession in the museum books. The maintenance of the proper manuscript, registers and catalogues is the curator's own job, and if this is not done well, none else can be blamed for it. It would not be difficult to come across cases of lapse in respect of proper registration where antiquities once acquired for the museum have been allowed to remain unentered for five years or more. This should be considered inexcusable. Our first request therefore to all concerned would be : 'Please be prompt and up-to-date in accessioning your acquisitions. Enter at once in your books whatever you allow to enter the museum'.

Our second duty in respect of antiquities is preservation. Preservation is a technical job requiring expert handling, but a curator would

do well if he realises that there is a problem of preservation, and if he takes care to do as much as is possible under the special circumstances of his case, he can certainly consult colleagues and take even preliminary steps, if not more, to tackle the problem of preservation. It means that the curator takes interest in his material and that he is conscious of the problems presented by that material. Apart from preservation as a technical problem there are certain commonsense directions which can be followed and adopted in all museums. For example, periodical inspection at stated intervals, placing of disinfectants in the show-cases and replacing them at proper time, fumigation and application of harmless preservatives against insect-pests, etc.

The third problem in which a curator has freedom of action is exhibition, i. e. display of specimens or antiquities in the gallery. Here also it can be done by taking clear decisions with respect to what is to be shown and what is to be sent to the reserve collection. Display in galleries raises the problem of show-cases, which may cost money and require additional funds. For some museums, this may be a real handicap, but for most of the provincial museums, the problem of additional show-cases is not a real obstacle, at least of not such a nature as to make the curator ineffective in his work of arrangement. Even with the help of the existing space and show-cases, it should be possible to display all that is best with us and to send to reserve all that is of lesser importance. A

necessary corollary of the work of arrangement is the work of labelling. There may be printed lables, labels painted on wood, or labels printed on cellophene paper and secured between two glass sheets by a beading, or labels written neatly on ground glass, or labels typed or even labels written with a neat hand in black Indian ink. Whatever the form of labels that we may afford, the fact remains that a curator must ensure a label for each exhibit which is on show. 'No exhibited specimen without a label' should be our motto. It is also necessary that individual labels are supplemented by case labels and gallery labels and with charts and maps, which can be usefully prepared by curators to provide intelligent explanations for the exhibited specimens. In this sphere, the cuator is the master of all he surveys and his right there is none to dispute. An exhibited specimen without a label in a museum case stands as the accusation of the museum official responsible for it. If the curators in the museums in India were to follow an arduous programme of providing labels to all their exhibits within the next one year that would be an achievement of no mean degree. I, for one, would not be fastidious about the artistic excellence of the labels so long as the label unobtrusively puts intelligent information into the head of the visitor in respect of the item on show, and then leave the individual visitor to appreciate more advantageously the exhibited specimen.

The fourth programme in which the curator wields unlimited power and freedom of action is

that of publication and educational activity which are the two sides of the same medal. Both these things depend on the individual curator's initiative and knowledge, the more one wishes the more one can put forth in this line. For example, arrangement of regular gallery lectures which should be properly announced, showing round conducted parties of students in the galleries, creating contacts with the educational institutions and even going and lecturing there, holding special and temporary exhibitions, are some of the items which may be usefully undertaken and which would go a long way in creating public interest in the museum and pushing forward its activities. Similarly, articles in the local press from time to time drawing attention to the value of the contents of the galleries or creating general interest in the subject represented in the museum, can be published by the curator and his staff without looking for outside help. The essence of the problem is to achieve what we can achieve with our own initiative and effort. If a museum is strong on the side of its internal organisation it will have much less cause of complaint with regard to the absence of outside facilities. On the clear realisation of this fact backed by a determination to exert as much as possible, a curator can in no time transform his museum into a living centre of useful activity for the increase of knowledge. Once restored to internal health, most of the museums would begin to pulsate with fresh life and indeed find their

basis to justify natural future expansion. In the new order of things the museums have first to look to their own curators for pushing up their case for proper attention. With this part of the work well done, external help would probably follow as a matter of course.

III

Museum And Public

The great thinker Vyasa has said in his epic the Mahabharata : "The secret of all knowledge I unfold unto you : 'there is nothing higher than man' " :

Guhyam brahma tadidam bravimi
na hi manushyachchreshthataram hi kinchit.

In our entire activities of science and art man is the supreme consideration.

We may adapt this great ideal for our own purpose. In the Museum scheme of things the man that is the supreme consideration is the visitor. The new education lives up to the ideal of becoming *paido-centric,* i. e. the *paidos* or student at the centre of all educational efforts. For education through Museums the visitor is the *paidos.*

This new ideal should also lead us to revise our code of Museum courtesy towards the visiting public. They should no longer remain an object of unconcern or indifference. A visitor should receive full courtesy from the Museum staff and be greeted with a broad smile everywhere. In fact, he is to be treated as an honoured guest to the Museum. Training in this new attitude of courtesy and welcome would require to be assiduously cultivated until each member amongst us gets initiated into it.

Art Galleries

The public art galleries and the Museums should inspire in the public mind the same affection and pride as a collector feels for his private collections. We should create a living consciousness amongst the public in respect of their relationship with the art specimens displayed in public galleries. They should become familiar with them as with objects in their own home, and feel as if the objects of art were ever within their reach for study and aesthetic enjoyment. The masterpieces in public art galleries and museums belong to the nation. All persons are entitled to participate in the enjoyment of their radiant beauty and experience the thrill produced by them.

Museum Photographs for All

In India the Museum material has hardly received adequate publicity amongst the public in relation to its importance. There are excellent objects of art in each museum which deserve to be more freely broadcasted. To make those specimens better known is the positive duty of the Curator. One way to do this is to encourage the visiting public to use their own cameras in the galleries for snaps taken with freedom and at convenience from such angles of advantage as visitors may choose. The present intimidating regulations or restrictions of the nature of "Obtain permission from the Curator first" do not operate to advantage in this direction. Our difficulty in India is not that the concession about Museum

photos is misused, but that it is rarely availed of. Photographs taken by visitors fulfil the same objective as the Museum seeks to serve by means of albums and pictorial postcards. Indeed a direction in the entrance gallery to the effect that photographs are allowed, will go a long way to create renewed confidence and interest in the mind of the visitors for the Museum's exhibits.

IV

Educational and Cultural Museums for Schools

An educational Museum should be conceived as supplementing, to a large extent, the educational activities of the school, giving direction and scope to extra curricular activities of a useful character, developing an interest amongst the students in their environments, drawing their attention to their material and natural heritage and creating an institution which will preserve the specimens and relics of such heritage. Such an institution foreshadows much creative activity on the part of the students and will to a large extent have to depend on their own initative, capacity for organising exploration and collection of material in their immediate surroundings. This museum should also be enriched with specimens of the students' own creative work in the sphere of arts and crafts, which are now to be increasingly cultivated as a part of their general and specific education.

The whole idea of a School Educational Museum is dynamic, linked with the fruitful creative activity and living mental interest of the students and their teachers. It envisages a healthy spirit of co-operation for bringing into existence of local effort and local material something of which the school, the students, the teachers, the parents and guardians and even members of the local public can be rightly proud

and speak as their own. The essential requirement of such an institution is spontaneous, natural, well-directed growth. It is not to be imposed from above. It should emerge as the result of local efforts, local initiative and to a large extent locally available resources.

Scope, Aims and Objects of School Educational Museums

1. A detailed acquaintance with the physical and the material forms and features of local life. For example, local topography; rivers with their banks and courses; water channels; ravines; grasses; herbs and plants; grains and all kinds of agricultural produce; trees, flowers and fruits; butterflies, insects, birds and knowledge of their migratory and nesting habits; animals, both domestic and wild; man-made artifacts; arts and crafts and whatever is produced by human hands together with the tools and appliances that contribute to it.

2. Study of local geography including physical geography; local climate, rain-fall, winds and the traditional folk-lore about them; names of villages and fields; place-names in the district, their history and local archaeology together with knowledge of ancient sites, relics and monuments that may be found in the district. Special attention should be given to collecting and preserving old coins found every year either in the form of hoards or as a result of rainwater cutting the mound after the rains; clay figurines; pottery specimens; beads and any other stone or mineral objects that may

come to light. They should be properly kept and recorded in the School Museum.

3. Detailed descriptive knowledge about the local people, different castes, their modes of life, dress, ornaments, decorations, musical and dance performances, folk songs, folk drama, puppet shows, entertainments, fairs, feasts and festivities, games and amusements, food and drinks, social customs, religious beliefs, qualities and distinctive features of the lives and character of local people, general and particular professions with detailed, descriptive and graphic recording of their methods of work.

4. Acquaintance with the collection of local literature, manuscripts, poetry, folk-songs, stories, folk-lore and myths.

5. Acquaintance with the local language with special reference to the pronunciation, phonetical peculiarities, dialectical terminology, including agricultural glossaries and glossaries of each profession, proverbs with connected fables, idioms, verbal roots in the local language together with recording of folk music, folk tunes and tapping the local histrionic talents.

The above scope of a School Educational Museum would seem practically to cover all aspects of individual and social life. This is essential in fostering an all-round interest in the traditional culture of the villages, in sifting for our modern usage whatever is of value in them, and in providing work and interest for all types of boys in

the school with different temperaments, intellectual capacity, interests and opportunities. The atmosphere of a School Museum will share the intellectual warmth and the fruits of physical activity of all the school inmates. The material thus collected, recorded and preserved will grow from year to year and during the course of a few years a new tone and standard of the intellectual and cultural life of a school would be built up.

Organisation of Work: The School Museum should be placed under a small efficient Committee of enthusiastic teachers with the head of the institution as its Chairman. The members of the Committee should be enlisted on the basis of their spontaneous and willing co-operation. Efficient and successful work for the Museum should entitle the workers to a recorded appreciation in their Service Books.

4512 There should be five members of this Committee in addition to the head of the institution. The School Museum Committee should organise study groups of boys, each group consisting of ten members under one group leader. These groups should include both junior and senior boys to be chosen with attention to their leanings, capacity of work, intellectual attainments and hobbies. The group should be encouraged to go on excursions and to bring the results of their enquiry and collection to the School Committee and the Museum. Each group should work under the general direction of a member of the Museum

Committee. It should concentrate on some particular aspect of the numerous aims and objects indicated above. For example, one group may devote itself to the study and collection of herbs, plants, and flowers; another should devote itself to birds and animals; a third to folk-songs and stories; a fourth to local arts; a fifth to local topographical features and a sixth to local history and archaeological material. The number of such groups that can be organised and put to a specific work should entirely depend on the available interest and talents. The organisation of each group, dynamically conceived and efficiently functioning, should be voluntary. There should not be too much formality and restrictions or even water-tight divisions of scope of work.

Disposal of Material : The material thus acquired both in the form of actual specimens and relics and in the form of songs, stories, etc. should be published as far as possible by the boys themselves under the name of each group in the school magazines, or the available periodicals or journals in the district. The school magazine, however, is the best form for such expression. It will begin to reflect the intellectual work of the students in a wider cultural field and will be related to the local life and to the soil in a real manner. The material should be properly selected and placed in the School Museum. Good photographs, charts, drawings and enlargements should be prepared to illustrate the different aspects of local life and also placed in the Museum. At the end of a few

years some excellent material is bound to come in the Museum galleries by means of judicious selection. Whatever literary material is obtained should be presented, talked and discussed in the weekly or other literary meetings of the School. Naturally, there will be problems of identification and of scientifically describing and labelling the specimens of herbs, plants, flowers, coins, clay-figurines, etc. In the first instance, teachers and professors working in the local educational institutions should co-operate in providing independent explanations and scientific names to the specimens to the extent that lies in their power. Beyond this there should be a Central Directorate for the province which should plan distribution of scientific knowledge to the School Museums and help them in tackling their problems of identification and labelling.

Central Organisation : The local schools should organise for each district a District Museums Committee, which could co-ordinate their activities, make joint plans, exchange notes and information and even specimens and organise special programmes of cultural *Melas* on suitable occasions.

Over and above this, the regional Deputy Directors of Education should be requested to give their co-operation and guidance for this aspect of the school's activity. This comprehensive programme of cultural and Museum activity in Schools as linked with their main educational function, should, for the sake of its proper develop-

ment, direction and scientific purpose, be entrusted to a high level official. It would be beneficial if the director of Archaeology and Museums in the State is also made responsible for this programme of School Museums and cultural activities in the educational institutions of the State. He can go round and examine the material collected in the School Museums, publish the result and such other literature as may be necessary and useful for this fulfilment of the essential activity.

It is suggested in this connection that the school text-books also should be so planned as to reflect greater interest in local life and in the life of the district and the province which they are intended to serve. The text-books for the city school and the rural schools should be planned in accordance with the respective requirements and cultural traditions of the two areas. Once this material about our own life rooted to Mother Earth begins to flow in school text-books, it will gain an unprecedented momemtum resulting in unlimited benefit to the mental, moral, cultural and intellectual training of the rising generation of Indian students.

V

Four Great Events in the Life of an Object

I. ACQUISITION.

II. REGISTRATION.

III. EXHIBITION.

IV. PUBLICATION.

Coupled with the following they make up the NOBLE EIGHT-FOLD PATH of a curator's work :

1. PRESERVATION.

2. CATALOGUING.

3. LABELLING.

4. EDUCATIONAL ACTIVITIES.

Please remember that the Museum is a culture-disseminating national activity.

VI

Archaeological Museums in India

The highest ideal of a modern museum should be that of a cultural centre. It should comprise three limbs corresponding to threefold functioning well integrated with each other. A good museum should function firstly as a collection of well-arranged exhibits and antiquities in the galleries with proper labels, backed by relevant registers and records of acquisition and description of its contents; secondly, as an active educational institution in which all members of the staff strive to disseminate educational information by means of research centres and lectures in the galleries and in the theatres; and thirdly as publication agency of illustrated and documented hand-books and

catalogues on several planes for different kinds of audiences visiting the museums.

Handbooks, Guides and Catalogues

The publications should be eloquent with scientific information about the exhibits in the collection of the museum, both on show and held in the reserve collection. The guide-books fulfil an essential purpose in educating the visitors to the museums' galleries. Each efficient curator or keeper takes genuine delight in the preparation of these guide-books and hand-books with a view to making his exhibits and antiquities eloquent to the public who come to the museum as a centre of cultural education. In fact, the aim should be to produce a number of hand-books relating to different classes of objects and antiquities. It would be in the fitness of things to illustrate these hand-books with figures of such objects as are worthy to be seen and which occupy a place of honour in the museum collections. The curator ought to know how he should explain and what he should say to the visitors to supply full information about the object in his custody. On a higher level should be planned series of catalogues which speak about the antiquities to the world of scholars. In such publications the keeper becomes a professor delivering well-studied lectures at the colleges and universities. Thus he reaches a much wider audience and in reality puts his museum on the standard catalogues, like the six volumes written by Dr. Coomaraswamy for the Indian art collections in the Boston Museum which become a joy for-ever and a perennial source

of academic learning imparted to the scholarly world at large.

A Series of Rich Catalogues

Fortunately in India we have quite a number of excellent museums with rich specialised collections of sulptures, paintings, textiles, bronzes, coins, clay-figurines and other art-objects. When viewed from close quarters these collections form an invaluable source of history, culture and art study. As such they should be properly presented with the help of authoritative catalogues richly illustrated and sumptuously produced with the stamp of scholarly authority that comes after years of proficient handling of museum objects. If within the next ten years, twentyfive volumes well-planned in their scope are produced on the various classes of objects in the collections of important museums of India accumulated during the last hundred years, it will be of inestimable value to national culture and to humanity in general. Such a library of catalogues will raise the standard of museums and open a window through which new horizons of knowledge could become visible. For this it is essential to plan in a firm manner so that the work progresses at the desired pace and completed within the reasonable time.

For such museums where at present proper talent is wanting, a group of peripatetic scholars should be deputed to catalogue special branches of art and archaeological material according to a stipulated standard. This step is necessary to cut

through the veil of darkness that has enveloped our national collections, about which the world is anxiously awaiting to know in detail and in a trustworthy manner.

The Unique Art of Mathura

For example, the collections of the Mathura School of Sculpture in the archaeological museum at Mathura is of interest to the whole world and a comprehensive catalogue of the same should be prepared without losing any more time. Mathura is the Athens of India in the matter of its cultural productions. The half millennium from the 1st to the 5th century A. D. was the formative period of the Mathura School and its active workshops were instrumental in creating an art of amazing originality and prolific quality. What Mathura did no other centre of art in India was able to do. During the reign of the great Kushana emperors which marked the confluence of the Buddhist, Bhāgavata and Jaina religions, Mathura artists gave concrete form in sculpture to the spiritual aspirations of the people in those stirring times. Influences from the monuments of Central India, from Magadha, from the Hellenistic North-west and from Iran converged on the ateliers of Mathura which produced an art of such great dimensions preserving many an unwritten chapter of cultural history. Like sculpture, Mathura was also the richest centre in India of manufacturing clay-figurines, several thousands of which have been preserved down to our own times. Incidentally not only did it produce the classical gods and goddesses but also

presented a unique group of Scytho-Iranian male and female figurines with their characteristic physiognomical features. They have not yet received the attention of scholars of which they are worthy as constituting a chapter of international relations between India and her western neighbours of which archaeology supplies firm proofs.

Lucknow and Allahabad Museums

The Lucknow Museum also has a rich section of Mathura sculptures from the Jaina Stupa of Kankali Tila which show much originality and creative skill. Its special feature is an exceptionally rich site collection, which deserves to be properly catalogued since it includes numerous tribal and punch-marked coins and other hoards. The copper-plates section of this Museum is a class in itself and should similarly be publicised. The Museum at Allahabad has a noteworthy section of the scattered sculptures of Bharhut Stupa; but its unique treasure consists of the terracotta figurines from the ancient site of Kausambi. The majority of them belong to the Sunga period (2nd—1st Cent. B. C.) and are unparalleled for beauty, variety and typological richness as documents of social and cultural history. Indeed, an illustrated corpus volume on the Kausambi clay-figurines would at once raise the standard of Indian terracotta art and put it on the archaeological map of the world. Aesthetically the Kausambi clay-figurines are equal in beauty to those from Tanagra in Greece and are not less

important in documentation than the clay-figurines from Seleucia.

Bharat Kala Bhavan

The various collections of the Bharat Kala Bhavan at Banaras Hindu University constitute a unique class and are of material value. The collection of paintings numbering about 10,000 is the richest in the country and their speciality is that they are of choice art value being brought together by one of the most discriminating art critics of the present generation, Shri Rai Krishna Das, who has been the leader of the Museum Movement during the last 50 years. The catalogues of paintings in the Bharat Kala Bhavan should be planned on the model of the Boston Catalogues and executed in the near future by those who are knowledgeable. The collection of clay-figurines and textiles in the Bharat Kala Bhavan are also sizeable and of great value because of their individuality as selcct specimens from the viewpoint of art and beauty. They also should be presented through appropriate catalogues and monographs.

Patna and Calcutta Museums

The Patna Museum in Bihar has several unique points in the matter of its collections, viz. Bronze images from the site of Kurkihar which are unique as examples of post-Gupta metal art that influenced the art of the Pala school and eventually of Greater India. The collections of clay-figurines, in the Patna Museum, is of high value that impresses the visitor by its richness, quality and antiquity. It

includes an exceptional group of female dancing figures wearing flounced skirts that are reminiscent of Greek originals that cast their influence on the Mauryan court of Pataliputra. These figurines are without parallel in the realm of Indian terracotta art. Calcutta has two Museums, viz. the Indian Museum and the Asutosh Museum, the former having rich collections of sculptures and coins of surpassing interest and the latter, specimens of folk-art from many places in Bengal including Pata paintings, scrolls and terracotta plaques.

Bombay and Hyderabad Museums

The Prince of Wales Museum at Bombay has collections of material importance in the field of paintings, illustrated manuscripts, metalware and arms, as also coins. The Museum presided over by its present talented Director is placed in a position of advantage in the matter of the planning of its catalogues and this opportunity should be seized in proper time. The Salarjung Museum at Hyderabad although apparently incongruously assembled is yet rich in illustrated manuscripts and in bejewelled hilts of daggers and swords, especially from the Deccan.

Madras Museum

The Museum at Madras is the proud possesser of a rich collection of Amaravati Marbles which are worthy of as high class a reproduction as modern printing technique would make it. But the soul of Madras Museum consists of its rich Bronzes which are the pride of the Pallava-Chola period and

modern times. Such a collection exists nowhere in the world and it bespeaks of the glorious traditions of metal casting which the Sthapatis of the south cultivated as a result of expanding genuis for originality in ideas and refined techniques.

National Mussum, New Delhi

The National Museum at New Delhi beginning from its recent foundations has been fortunate in building up several important branches of collections of art and archaeology. Worthy of special mention is its collections of paintings of Rajasthani, Pahari and Mughal Schools of which the number may well nigh be over 5,000. Its collection of Central Asian frescoes is unique and deserves to be specially presented by means of coloured photographs. Even more important is its collections of Thanka paintings also from Central Asian monasteries which also deserve to be described in detail and reproduced in colour for the light they throw on the pictorial art of Central Asia from the 7th to the 10th century A. D. with diverse influences from Iran, India and China, and all dominated by Buddhist themes of great importance serving as a mirror of the various Buddhist disciplines of Dhyana and religious Sadhana, pursued by peoples of many races with Buddha and the Buddhist heavens occupying the central position in the pictures.

The Numismatic cabinet in the National Museum is sizeable and deserves to be examined from the point of view of the preparation of catalogues. The collection includes several important series as

the punch-marked coins, Gupta gold coins and the Sassanian coins. The archaeological material from several excavated sites has been accumulating in the National Museum and it is now time that it is properly evaluated and studied after proper classification, identification and description.

Museum, a Research Centre

In the above illustrative survey of the principal collections in the major Museums of India, we have to some extent indicated the need for research in relation to the developement of the movement. The preparation of standard catalogues would include advanced research work and will lay the foundation-stone for many-sided academic investigation based on learning and original studies. Research is the eye of wisdom that soars like the eagle high up in the heaven of intellectual sunshine and brings with its purview many unexplored fields of knowledge. Of course, such research relating to the history of art, archaeology and the culture of India on the basis of its antiquarian remains and literature will to a large extent derive its force from the talented insight of individual scholars who may happen to preside over the Museums. By flashes of intuition they may be able to explore new fields and contribute chapters which would most likely enrich our knowledge of Indian culture, history and art.

The above triple approach to the development of the Museum Movement in India, which deserves to be financed both by the Indian Government and the UNESCO, will lead to the total assessment

of the value of Museums as centres of culture and education. A good Museum, active on all these fronts, should be considered as important as a fully organised college or university and the problem deserves to be tackled on the same level and with the same generous understanding.

VII

Mughal Firmans : A Problem of Display

Mughal *firmans* are generally of a large size and their exhibition is a problem to museum curators. The Lucknow Museum has quite a large number of *firmans, parwans* and similar documents and in order to exhibit them neatly, inspite of the limited wall space available, a special multifoil showcase was designed and constructed. It proved to be convenient not only from the point of view of space economy, neatness and preservation of documents against insects, but could be easily handled by numerous visitors daily who were allowed to turn the leaves of the multifoil case for themselves and examine the documents which were exhibited at a convenient eye-level. Within a total wall-space of 40″×40″ and a depth of 10″, it was thus possible to accommodate seven frames or multifoil leaves, each holding two *firmans*. If these 14 documents were to be exhibited in the ordinary way they would occuppy an approximate length of 45 feet. The facility provided by this showcase in allowing the individual visitor handle each document would be impossible with the usual method of exhibition.

The base plank on which the whole case is supported measures 38″×10″×4″. There are

seven frames, 40″ × 29″, each to hold two *firmans*, back to back, between glass. Each frame rotates on a tenon, projecting both below and above the proper right hand side strip of the frame. The upper tenons are inserted in cylindrical mortices made of pieces of hollow iron tubes each about an inch long. The lower tenons revolve in sockets cut in an iron base plate 10″ long and fixed to the wooden base of the showcase near its right corner in an oblique position. One end of the iron base plate is removed 6″ inside from the front side of the base; the other end is fixed at an angle nearer the outer end of the wooden base.

The upper projecting roof plank of the show-case is 10″ wide and is broad enough to accommodate all the leaves when they are shut. The left wooden strip of each frame is 2½″ wide with an oval hole 2″ long and 1″ broad in which the fingers can be inserted in order to pull out and push back the frame. The showcase is fixed in the wall at a height of 39″ from the floor on two Tee iron (2″ × 2″) pieces projecting 8″ from the wall and inserted to about the same depth inside the wall.

The oblique base plate is made of flat iron in two superimposed strips, the lower one being 1½″ broad and ⅜″ thick and the upper one 2½″ broad and ¼″ thick. The mortice holes are cut through the flat iron piece into the wood. The tenon is made of a flat iron piece 4″ long at one end of

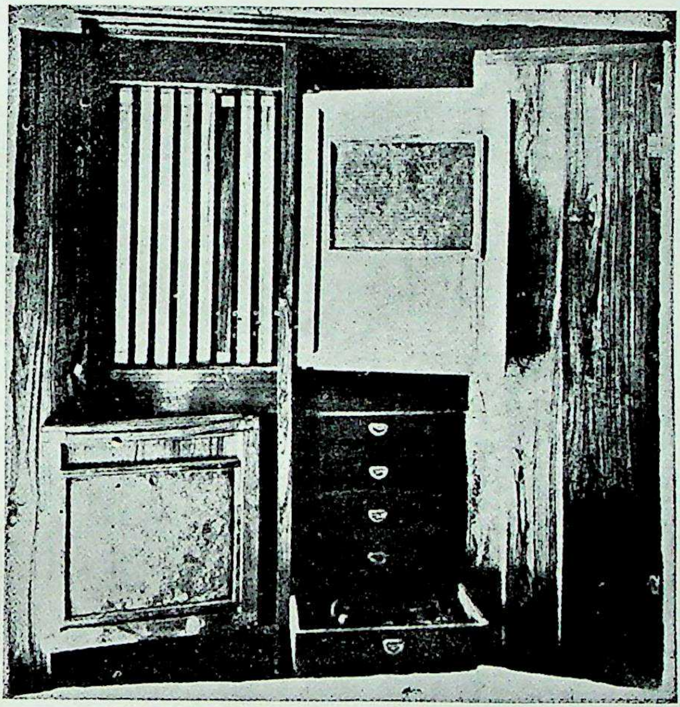


PLATE I. Firman show-case (open).
State Museum, Lucknow.

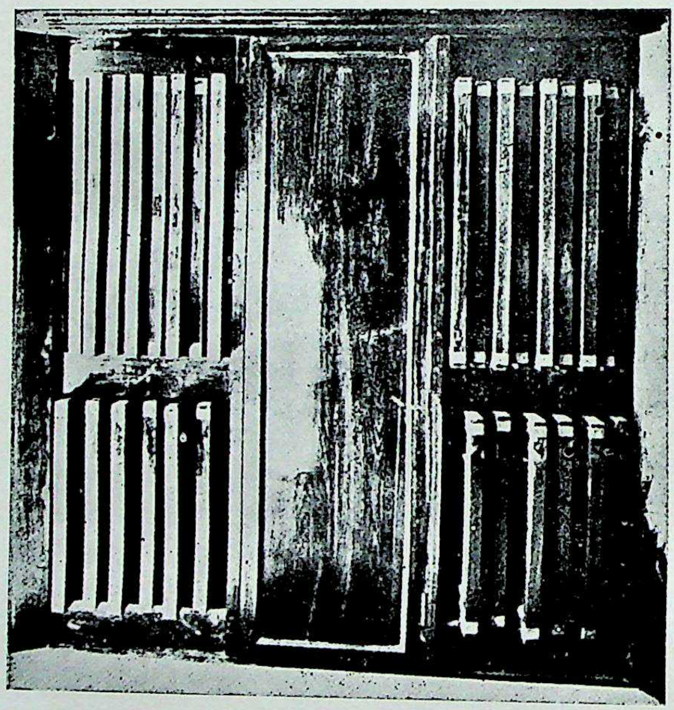


PLATE II. Firman show-case (shut.)
State Museum, Lucknow.

which are two arms like a T, one end being inserted in the mortice hole and the other into the wood of the frame. The cylindrical mortices on the upper side consist of a hollow tube about two inches in length, half of which projects below the roof of the case and the other half on the other side of the roof through a hole in the wood. A flat iron piece secures them to the roof of the case. Each frame, after the picture or the *firman* has been put into it, is first inserted in the lower mortice and then the upper hollow tube is slipped through the roof on to the tenon. After all the leaves have thus been placed in position, and the showcase has been properly charged, an angular piece of wood about 11″ long is placed over the tubes and screwed strongly to the roof of the case so that all the hollow tubes are kept firmly in position. The arrangement of the tenon on the frame is similar to that of the lower side. Above the roof also there is a Tee iron piece projecting about $8\frac{1}{2}$″ from the wall which is screwed to the roof plank of the case to keep it in position and prevent it from falling down.

Thus a neat showcase with seven multifoil leaves is ready to accommodate 14 big *firmans* or if so desired, a number of pictures. The revolving leaves can be pulled out with ease and operated with the minimum friction. Two such cases were designed and fixed in the Lucknow Museum in the year 1944 and are still giving good service (Pls. I & II). The visitors operate them freely pulling

the frames out and pushing them in as many times as they please. The upper and lower borders of the frame are $2\frac{1}{2}''$ and the right one $1\frac{1}{2}''$ broad. The proper right hand corner of the base plank on which the foils are supported is rounded to prevent obstruction. The outer side of the border of each frame is cut in a zig-zag pattern to avoid monotony.

———

VIII

A Note on Asiatic Art in the Museums of Europe

[The publication entitled 'East Asiatic Art in the Museums of Europe' (published by Edwards Brothers, Inc., Ann Arbor, Michigan, 1937) is a very useful compilation made by Dorothy Blair, Assistant Curator of Oriental Art in the Toledo Museum of Art, Toledo, Ohio, U. S. A. The following note is prepared on its basis with reference to the Indian art collections in the Museums of Europe.]

European interest in the arts and crafts of the East may be traced back to the seventeenth century which continued throughout the eighteenth and nineteenth centuries. The interest was in the main either a commercial one or one tinged with the personal desire to possess something foreign. The latest phases of European interest, however, seem to lie primarily in the historical, educational, scientific or purely aesthetic aspect of oriental civilisations and cultures, and it is the period of preservations, of research and of interpretation of the basic principles underlying the monuments and artifacts of the past cultures as evidence of the great phases of their artistic expression and modes of thought. In almost all countries of Europe, museum with specialised collections of Eastern Art have been established. Private collections, too, have accumulated.

AUSTRIA

Vienna (*Wien*) : In the Osterreichisches Museum

Bibliothek (Austrian Library) there is an important group of Indian paintings including a famous set of paintings on cotton illustrating 'The Romance of Hamza' (Hamzānāmā), which are considered important for the study of the development of Mughal School of painting in India. In all there are sixty paintings of this set in this unique collection. Other paintings of the same Hamzānāmā group exist in the Indian section of the Victoria and Albert Museum in London. It is said that in all about 400 large-sized pictures on cloth were executed under the direction of the Emperor Akbar by his court painters to illustrate the Hamzānāmā. Of these only five paintings are so far known to be in India—two in the Bharat Kala Bhavan, Banaras, one in Sir Cowasjee Jehangir Collection, one in the Baroda Museum and one in Mr. Ardeshir's collection.

In the same building, but in the possession of the Austrian Museum of Art and Industry (Osterreichisches Museum Fur Kunst und Industrie) is a superb collection of oriental rugs and rug fragments including a number of fine examples from India.

In the Schonbrunn Palace (Schloss Schonbrunn), which was completed in 1750 A. D., a good deal of oriental material was used for the decoration of the palace, as was usual in most of the European palaces of that century. In the 'Teketin' or 'Milionzimmer', a rather small room on the upper floor, is an assemblage of fine Indian miniature paintings,

said to have been secured by the Empress Maria Theresa from a famous Constantinople collection. Unfortunately, they were cut down and fitted into twisting gilt mouldings which decorate the entire walls ; they are, therefore, very difficult to study. These miniatures have been published by Josef Strzygowski in *Die Indischen Miniaturen in Schlosse Schonbrunn, Vienna*, 1923.

BELGIUM

Brussels : The Royal Museum of Arms and Armour contains some brass objects of Indian workmanship. Its collection, however, of Chinese art is much more important.

CZECHOSLOVAKIA

Prague (*Praha*): At Prague, there is the Czechoslovakian Oriental Institute devoted to research in Indology, but there is as yet no Museum worth the name.

DENMARK

Copenhagen : In the National Museum (National-museet) there is a group of sculptures from Halebid (India) and a still more important group of such Indian bronzes taken from Trankebar, India, where there was a Danish colony in the eighteenth century.

FRANCE

Paris : Library of the French Institute (Bibliotheque d'Institute de France)—There is a small group of Nepalese and Tibetan paintings, from the Hodgson collection, which are of interest for the specialist in these fields.

In the National Library (Bibliotheque Nationale) there are Chinese prints including several from Tun-huang and also Indian paintings.

In the Louvre Museum (Musee du Louvre) amongst the important East-Asiatic groups, which one must not fail to see, are the Gandharan sculptures acquired through the mission of M. Alfred Foucher and the Turkestan and Chinese paintings, sculptures and other objects obtained from Central Asia through the mission of Prof. Paul Pelliot. There is an important group of late T'ang paintings on hemp and silk from Tun-huang in the Kansu province, of which the other two collections are in the British Museum, London, and in the Central Asian Antiquities Museum, New Delhi. Wood-block prints from Tun-huang and also a number of figures in painted wood found at the same place by Prof. Pelliot are also exhibited with other material collected by the mission. This material as well as the Gandharan sculptures brought by Foucher from the Peshawar district are on exhibition in the Musee de l' Extreme Orient near the same building. Indian miniature paintings may also be seen in the Louvre Museum. The material from Turkestan includes some lacquer work rarely seen, for example, several wood boxes with lacquer decoration from the region of Kucha brought by the Pelliot Mission. In the field of sculpture, there is an important collection of decorated figures from Tun-Shug, which form a part of the same collection.

Musee Guimet : The collections in this museum are important to the student of East-Asiatic Art for the study of northern Indian and Cambodian art, largely sculptures and archaeological material. Additional finds brought back by the Pelliot Mission from Central Asia and Tun-huang are also stored here. Still more interesting are the sculptures and ivory plaques discovered in Afghanistan and brought by J. Hackin and his colleagues. Cambodian and other Indonesian sculptures make up an important collection in Musee Guimet providing a first-hand source for the study of the originals outside Cambodia itself. The collection of Indian sculptures here is quite important including Hindu sculpture of the Amaravati and South Indian schools, Gandharan examples and Buddhist sculptures from Afghanistan.

The Indo-Chinese Museum (Musee Indochinois) at the palace of Trocadero contains fine plaster reproductions, both facsimiles and reproductions of Indo-Chinese and Javanese buildings and sculptural reliefs and figures. These reproductions include sections of the great Khmer temple of Angkor Vat and the Khmer city of Angkor Thom in Cambodia ; and reliefs from the Buddhist monumental stupa at Borobadur in Java. They are of great interest for those in the West who have no opportunity to see the originals in the Orient.

GERMANY

Berlin : Museum of Ethnology (Museum fur Volkerkunde)—This museum is rich in East-Asiatic

collections of a high order. Here one will find, among the more important groups, the extensive collection of frescoes, sculptures, textiles and other objects excavated by Albert von Le Coq in Turkestan; a large group of Indian and Indonesian sculptures of various periods and schools, of which the Gandharan group is particularly fine; Chinese bronzes, ceramic art and paintings; and splendid collection of Japanese paintings, lacquer and ceramic art. The Indian material is confined to sculptures. There are examples in both stone and stucco of the Sanchi, Bharhut, Mathura, Gandhara, Jain and various Hindu schools, much of which is in bad condition. The Gandharan group is exceptionally fine, perhaps the best representation outside India. There are also fine stucco heads, etc., from Hadda in Afghanistan. A full-sized plaster-cast of the East Gateway at Sanchi is also on show.

The art of Turkestan and Central Asia is represented by a large section embracing an extensive and exceedingly important collection of fresco paintings from Turfan, Qyzyl, Chotsho, Kumtura, Bezelik, and other sites, and many fragments of small paintings on silk and linen. In the field of pottery and porcelain there are clay figures not unlike the Chinese tomb figures. Wood-block prints, some in black and some in red, are from Turfan. There are excellent examples of sculptures in both stucco and wood, but primarily the former. Textile art is illustrated by a fine group of fragments of woven, painted, printed, batiked and embroidered

fabrics. There is also a small group of wood-carvings for architectural decoration and some other miscellaneous material.

Prussian State Library (Preussische Staatsbibliothek)–In the oriental collection there are a good many albums carrying both paintings and fine book bindings.

Islamic Art Museum (Islamiche Kunstabteilung)–A collection of fine Indian and Indo-Persian paintings is housed here. Although this Museum primarily shows the West-Asiatic Islamic Art, a student of Indian art interested in the study of comparative material may study here the Parthian material, the Sassanian material (including one sliver-and-gilt bowl found in Mangolia), a stucco figure from Ctesiphon, which is emphatically like the Central Asian stucco figures, and the 16th, 17th and 18th century pottery.

At Dresden, the Museum of Industrial Arts has a collection of carved and inlaid Indian ivories, and a group of textiles, particularly the Kashmir shawls.

Some Indian sculpture as well as several frescoes from Turfan and Kucha are housed in the Folkwang Museum at Essen.

In the Museum of Fine and Industrial Arts at Hamburg are some Indian paintings of the later Mughal school. The Museum of Ethnology at the same place also has some Indian paintings.

The Municipal Museum of Industrial Arts at Leipzig (Stadtisches Kunstgewerbe Museum zu

Leipzig) has a collection of Indian paintings (formerly the Philip Waltair Schulz collection):

Munich Bavarian State Library possesses a set of six scrolls of the eighteenth century or earlier, containing the entire Indian epic, the Mahābhārata in minute Devanagari script with small end paintings and decorated with delicate running-vine borders.

The Museum of Ethnology (Museum fur Volkerkunde) at Munich has some fine material of real artistic value, well installed and well labelled, from this point of view it is, in fact, a particularly pleasing Museum. The students specially interested in East Asiatic Theatre Arts will find opportunity here for study of puppetry in Indonesia. The Balinese theatre arts are also illustrated by shadow puppets and the Ceylonese theatre arts are represented in the form of marionettes. Burmese sculpture, textiles and theatre arts are well represented including an entire marionette theatre and its orchestral instruments. Similarly, the Chinese theatre arts are also represented by puppets for shadow plays. Cambodian sculpture is seen in a number of fine examples.

Indian material includes ivory, lacquer, metal work, musical instruments, paintings, sculpture including sculptures from Gandhara and Mathura and various other pieces, swords and textiles including Kashmir shawls and some fine rug fragments. In Siamese sculpture there are some excellent heads and figures in stone. The Javanese

theatre arts are represented by shadow puppets made of both buffalo skin and thin wood. Tibet is represented by metal work, and by a superb minister of Tsonkhapa of about 1700 A. D.

In the Geographic and Ethnographic Museum at Stuttgart, although Indian items are of only nominal value, Indonesian exhibits form an extensive group. Bali is represented by a temple facade made up of original material and casts. Java has contributed metal-work, musical instruments, Batik textiles, theatre arts including theatres both for shadow puppets in the round, and masks; also weapons. The Tibetan collection includes book art, costumes, jewellery, metal-work, weapons and miscellaneous material.

GREAT BRITAIN

Birmingham : City Museum and Art Gallery—The most famous example is an early cast-copper Buddha of about 400 A. D. found at Sultanganj, Bihar. Besides, India is represented by arms and armour; over 200 examples of the jewellery, mostly of the nineteenth century; a few pieces of lacquer, some textiles and few specimens of wood carving.

Cambridge : Fitz William Museum—Indian material is limited, but of considerable interest so far as it goes. Besides some arms there are a few pieces of Gandharan sculpture, two stucco heads from the banks of the Indus in the Hazara district, and an excellent head from the Jhelum valley on the borders of Kashmir.

Edinburgh : Royal Scottish Museum—Indian architecture is represented by casts of the large East Gateway of the great Sanchi stupa and of later architectural decorations. There are good collections of coins extending from the Indo-Parthian period to the Mughal; also a small group of Gandharan sculptures. In textiles there are Indo-Portuguese embroidered coverlets and an excellent example of painted cotton from Amber.

London : The centre for the study of Indian art in Great Britain is London, where there are extensive collections in the British Museum, the Victoria and Albert Museum and the Indian Section of the Victoria and Albert Museum housed in a separate building.

British Museum—This Museum has specially rich collections of Indian sculpture, coins, paintings and illustrated manuscripts. For the study of Indian sculptural art, the admirable series of beautiful stone reliefs from Amarāvati (second century A. D.), which once belonged to the great Buddhist Stupa at that place, deserve our attention This group constitutes the primary source outside India for the study of the Amaravati school of sculpture.

There are extensive coin collections in the Numismatic Section, which have been described in a series of standard volumes relating to the coinage of the Indo-Greeks and the Kushanas, the

Western Kshatrapas and the Andhras, the Guptas and the Mughals.

There is a good collection of Indian drawing and paintings. The section of books and manuscripts contains much valuable material. The collection of paintings and other objects brought from Tun-huang and from Turkestan by Sir Aurel Stein, is also very important, supplementing to a considerable degree the material housed in the Central Asian Antiquities Museum, New Delhi. Included in this are lacquer works in the form of lacquered wooden bowls and boxes, pottery, sculpture, including stucco figurines and textile fragments.

India Office—There was no Museum here as such, but the Library contains the famous collection of paintings known as the Johnson Collection. There were also in the Library a good number of illustrated manuscripts of artistic interest and importance.

Indian Section of the Victoria and Albert Museum, South Kennsington–The Indian Section of the Victoria and Albert Museum is housed in a separate building nearby, and contains the collections of Indian and Indonesian materials. It also contains material from Afghanistan, Baluchistan, Burma, Cambodia, Ceylon, Java, Siam, Tibet, etc. There are items from the ancient period of India's history, primarily in the field of sculpture, but the larger portion of the collections dates from the Mughal and Rajput times (sixteenth to the eighteenth centuries) and from the modern era.

The collections are particularly extensive in the field of the so-called minor arts, but are also specially strong in superb examples of Mughal and Rajput paintings.

In the field of architecture one finds architectural accessories, such as pillars, windows, doorways and carved panels, models and full-sized plaster reproductions of the great gateways of the Sanchi Stupa and a model of the great Stupa and a full-sized plaster-cast of the Iron Pillar at the Qutb, Delhi. Indian costumes there are many, offering an excellent source for study. There is also Indian enamelware, and also some items of furniture. The glass collection includes huqqa bowls, some of them superb examples. There is a representative collection of ivory in which one could find the chess-men, religious figures, boxes and furniture. The jewellery collection is fine and extensive and includes many types worked in gold, silver and various other metals, set with precious and semi-precious stones. There are various kinds of lacquer work, chiefly in the form of boxes. Metal work is represented by a wide range of materials and techniques—gold, silver, copper, brass and enamelled metals. Musical instruments may also be studied at this Mseuum.

In the field of painting there is a splendid collection of the so-called miniature paintings. Many of these are of first quality, included amongst them are pages from a copy of the Hamzānāmā, various albums of the Mughal emperors and single paintings from other manuscripts by many of

India's outstanding painters. The paintings are well labelled and the student here has a splendid opportunity to study typical examples of the combined works of known specialists. There are also copies of the Ajanta frescoes executed by Lady Herringham.

There is also a considerable collection of Indian sculptures including examples of the Mathura school in red sandstone; stone and stucco sculptures of the Gandhara school; a number of heads from Peshawar and Hadda, one of the latter being a specially fine example in *Kanker*; a fine sandstone torso from Sanchi dating from the sixth century; stone and bronze figures from South India; examples of the Bihar school of the 12th century; and many examples of Hindu, Buddhist and Jain religious images. In addition to examples from India proper there are also some examples of Indonesian, Nepalese and Cambodian sculptures.

There are crystal and jade objects some of which are included in the jewellery section. The textile section is an important one. There are rugs and rug fragments which are fine examples of rug-weaving. A large group of beautiful embroideries, painted and printed cottons, shawls, brocades, and other woven fabrics provide good ground for study. There is also a collection of arms and armour; the craft of wood carving is represented by carved and inlaid panels for architectural decoration.

Manchester: City Art Gallery—Indian arms and armour represented here once formed part of the Egerton Collection of Oriental Arms and Armour.

Oxford: Bodleian Library—It contains a few paintings of Mughal and Rajput schools.

India Institute—This is a general museum founded to illustrate the religious, social and industrial life of India. There is a considerable material which the student of the East-Asiatic art will find it worth while to know. Outstanding are the stone sculptures from Bodh-Gaya, rare in the Occident and some of the manuscripts in the Library.

Included in the exhibits are arms and book-arts in the Library of the Institute, carvings and architectural decorations in ivory; glass from Patna and Jaipur; jewellery; metal including brass and copper, both plain and inlaid, as well as various special wares; musical instruments; pottery and porcelain.

HOLLAND

The museums in this country are specially rich in the arts of Indonesia, Java, Bali, Cambodia. Indian material is scanty. The Kern Institute at Leyden was founded in 1925 for research in the field of Indian and Indonesian archaeology. There is a valuable library which has large collections of photographs and rubbings of the inscriptions.

HUNGARY

Budapest : This museum specialises in metal work of the so-called Scythian type. Indian material includes several important heads and specimens from Mathura, a few stucco heads from Taxila, jewellery, lacquer and a few paintings. In sculptures there is an interesting early small fragment of a bust of the Yakshi type. In the field of textiles there are good examples of Kashmir work.

IRISH FREE STATE

Dublin : National Museum of Ireland—Indian material includes costume models, metal work stone, textiles and wood-carving.

NORWAY

Oslo : National Museum—There is a collection of rare Ceylonese manuscripts.

SWEDEN

Stockholm : National Museum at Stockholm contains a small group of stone heads of Mathura school.

SWITZERLAND

Basle : Ethnographical Museum (Museum fur Volkerkunde)—There are some Indian sculptures including architectural fragments from Bodh-Gaya.

In the Berne Historical Museum at Berne, India is represented by arms and armour, textiles (shawls), swords and other weapons and wood-carving.

Zurich Industrial Arts Museum—Indian material here is primarily valuable for the study of religious background and iconography. It covers Hinduism, Buddhism and Jainism, the material coming from India, Indonesia, Nepal, Tibet, etc. The major part is made up of sculptures in various media, but there are also paintings and miscellaneous objects.

TURKEY IN EUROPE

Istanbul : In the Library of the building known as Saray de Top-Kapu there are fine miniature paintings, some of them of Indian origin.

This survey unfortunately does not include the material in the Russian museums, specially in the Hermitage Museum at Leningrad.

IX
Geological And Zoological Classification Terminology

Geological Time Scale & Geological Formations of India

1—Cainozoic Era (Modern Life)
(55 Million years
Age of Mammals, toothless birds and flowering plants).

Indian names अभिनव-जन्तुक युग (from Latin *kainos* or *cenos* recent, and *zoo* life)

Group	Period	Formations	Indian names
आर्य समूह Aryan Group	*Quarternary* Recent ...	Modern river deposits in the *khadar* of the Indus and the Ganges.	तुरीयक (from L. *quatuor*, four— सं० तुरीय)
	Pleistocene or Glacial	Glacial moraines ; Upper *karewas* of Kashmir ; Indo-Gangetic Alluvium.	हिमकालिक or अर्वाक्तम-कालिक (*pleistos*, most *kainos* recent)
	Tertiary		तृतीयक (from L. *tertius*, third)

आर्य समूह Aryan Group	Pliocene ...	Laterite (high-level) of the Peninsula; Siwalik system.	अर्वाक्तर काल (from Gr. *pleion* more and *kainos*, recent)
	Upper Miocene ...	Middle Siwalik	ईषदर्वाक् काल (from *meion*, less, *kaions*, recent)
	Middle Miocene ...	Lower Siwalik (Nahan)	Upper—अन्त्य, उपरला
	Lower Miocene ...	Upper Murre Series ; Kasauli Series of Simla ; Mekran system of Sind; Cuddalore Series.	Middle—मध्य, बिचला Lower—आद्य, निचला
	Oligocene ...	*Nari* Series of Cutch ; *Dwarka* beds of Kathiawar ; *Nari* Series of Sind.	अर्वाक् काल (*Oligos*, little and *kainos*, recent)
	Eocene ...		व्युष्ट-अर्वाक् काल, सद्यस्काल

आर्य समूह Aryan Group,

Upper	Subathu Series of Outer Himalayas. *Karthar* Series	
Lower	*Laki* series of Bikaner, Kohat, Assam, Sind and Baluchistan. (First appearance of the familiar forms of existing life.)	
	II—Mesozoic Era (Medieval) Life)—Age of Reptiles, Dinosaurs (सरीसृप, दानवसरट युग) (Duration 135 Million years Began 190 Million years ago)	मध्यजन्तुक युग (from *mesos*, middle) Dinosaurs—दानवसरट
Cretaceous ...	Cretaceous of Central Himalayas; South-East Coast; Cretaceous Deccan Trap (दक्षिण पठार)	Cretaceous खटिकात्मक काल (from *creta*, chalk)
Jurassic ...	Upper Gondwana (Jabalpur and Rajmahal Series) Jura of the Himalayas *Spiti* shales	शालिग्रामीय काल Also called Oolite, (*oon*, an egg, *lithos*, stone)

Group	Period		System / Series	Notes
द्राविड समूह Dravidian Group			*Tal* Series of Garhwal	*Sali-gramiya* is so called from Spiti ammonities found in this period.
	Triassic	...	Middle Gondwana System, Trias of the Himalayas and Salt Range.	त्रइस्काल (from Gr. *trias*, the number three)*
			III—**Palaeozoic Era** (Ancient Life) Lower Gondwana System. (Duration—360 million years. Began 550 million years ago.)	पुराजन्तुक (from *palaios*, ancient)
	Permian	...	(Damuda Series) Permian of the Himalayas (Zewan Series of Kashmir and the Productus shales of Spiti and the Central Himalayas.	From Perm, a district in Russia

*Also called the Scythian Age (शकयुग) in Heim and Ganser's *Central Himalayas*, p. 200.

द्राविड़ समूह Dravidian Group	Carboniferous Age of great forests, World's coal resoures traced to them.	Carboniferous of Spiti and Kashmir *Pir Panjal* Volcanics. *Po* Series of Spiti. *Plateau* limestone.	अंगारभरित काल (*carbo*, coal, *ferous*, bearing)
	Devonian or Old Red sandstone (Abundance of fishes)	*Muth* Series of Spiti and Kashmir Devonian limestone of Hazara and Chitral.	(From Devonshire in England. In India named from Muth, a pass of this name in Spiti.)
	Silurian ...	Silurian of Spiti and Kashmir.	
	Ordovician ...	Ordovician of Spiti and Kashmir.	हेमन्त काल (From Ordovices tribe of North Wales)
	Cambrian ... (First appearance of fishes and the clothing of land with vegetation.)	Haimanta system of Central Himalayas.	हेमन्त काल

Purana Group पुराण समूह	**IV—Proterozoic** (Earlier Life) (Duration 450 Million years. Began 925 millions years ago.)		प्रातःजन्तुक युग
	Torridonian ...	Vindhya system (Bhander, Rewa, Karimpur Series).	विन्ध्यश्रेणीय
	Algonkian ...	Lower Bijawar and Gwalior Series *Papaghani* Series	पापघ्नी-श्रेणीय
Vaikrita Group वैकृत समूह	**V—Archaean or Eozoic Era** (Began 1,400 millions years ago)		ब्राह्मजन्तुक युग from (*Eos* Dawn, *zoo*, life)
	Archaean System ...	*Dharwar System* (*Aravalli*), Champaner, Shillong Gondite series ; *Vaikrita* Series of Spiti *Jaunsar* system. *Simla* system. Bundelkhand and Bengal	Also called वैकृत, from its crystalline basis)

Based on (1) *Geology of India* by D. N. Wadia, pages 43—47; (2) *Age of the Earth* by Dr Arthur Holmes (Benn's Library), page 31—32; (3) *Central Himalayas* by Arnold Heim and August Ganser, page 216; and (4) Burrard and Hayden's *Geography and Geology of the Himalayas.*

Zoological Classification

(प्राणिशास्त्रीय वर्गीकरण)

Scientists divide animals into 11 major classes. The relative importance of man and the other higher animals will be understood from their position in the following list :

I. Protozoa.	Simple one-celled animals, as amoeba, most lowly organised members of the animal kingdom of a nearly structureless jelly-like substance.	प्रातः जीव (Gr. *protos*, first and *zoon*, an animal)
II. Porifera—	pore-bearing animals, including all marine and fresh-water sponges.	स्पंज जातीय (L. *porus*, a pore, and *fers*, to bear, छिद्र भर)
III. Coelenterata,	including jelly-fish, sea anemones, and most corals; whose alimentary canal communicates freely with the general cavity of the body.	सुषिरान्त्रीय (Gr. *koilos*, hollow, *enteron*, an intestine)
IV. Flatworms,	including tape-worms and live flukes.	चिपिटकृमि
V. Roundworms,	including hook-worms.	वर्तुलकृमि
VI. Wheelworms,	mainly microscopic animalcules.	चक्रकृमि

VII. Echinodermata—spiny-skinned animals, including starfish, sea-urchins and sea-lilies; a class of marine invertebrate animals.	कंटकितत्वच जीव (Gr. *echinos*, a hedgehog, *dermas*, skin)
VIII. Annelida—ringed animals so called because their bodies are formed of a great number of small rings, as in the earthworms (गण्डूपद) and leeches (जलौका)	गंडूपादीय, गंडूपदाः (L. *annelus*, a little ring, and Gr. *eidos*, form)
IX. Arthropoda—joint-legged animals, including centipedes (शतपदी), lobsters, crabs (कर्कट), the spider family (लूतावंश), and insects (कीट-पतंग)	खर्जूरपादीयाः, ग्रन्थिपदाः (Gr. *arthron*, a joint, *poda*, foot)
X. Mollusca, or "soft" animals (from *mollis*, soft) usually provided with a shell, such as snails (शंबुक), oysters (शुक्ति), and the octopus family.	कोषस्थाः
XI. Cordata, or animals having a noto-chord, or internal axial basis for skeleton. There are five classes of these :	मेरुपृष्ठीय

1. Fishes	मत्स्य
2. Batrachians—amphibia, or dwellers on land and water, such as frogs, newts, and salamanders	भेक (from Gr. *batrochos*, a frog)
3. Reptilia, such as turtles (कूर्म), snakes (पन्नग), lizards (गोधा), and alligators (कुम्भीलक).	सरीसृप
4. Birds.	विहगाः, पक्षिणः ।
5. Mammals–warm-blooded animals of whom the female suckles the young; the highest classes in the animal kingdom.	सस्तन प्राणी, स्तनन्धयाः । (from L. *mamma*, the female breast)
There are 11 orders under Mammalia :	
(1) Monotremata, or egg-laying mammals, as duck-bill (कारण्डवमुखी) and spiny ant-eater (कंटकित चींटीखोर) the lowest sub-class of mammals, oviparous and with a single outlet for the faeces and the products of the urinary and generative organs.	समानगुदलिंगीय (Gr. *monos*, single, *trema*, aperture)
(2) Marsupials, carrying the immature young in a special abdominal pouch, from which the young are suckled—including kangaroos,	पोटज (from Gr. *marsupion*, a a pouch)

wallabys, and opossums.	
(3) Edentata or toothless mammals—sloths, armadillos, and hairy ant-eaters.	अदन्तकाः (from *e*, *ex*, out of, and *dentis*, a tooth)
(4) Ceteceans, as whales (तिमि) and dolphins (शिशुमार).	तिमिगण, देवमास गण (Marathi *devamasa*, a whale; L. *cetus*, Gr. *keto*, a whale)
(5) Sirenia, as sea-cows (manatee) and dubongs.	समुद्रधेनु
(6) Ungulata or hoofed quadrupeds : horses and rhinoceros, sheep, camel, deer, pigs, and elephants.	सशफ चतुष्पाद (from L. *unguis*, a nail or claw)
(7) Rodentia, or gnawers : rabbits (शशक), squirrels (शाखामृग), porcupines (शल्लकी), rats and mice (आखुवर्ग), an order of mammals characterised by a single pair ot chisel-like cutting teeth in each jaw.	रदनयुक्त प्राणी, रदनकाः (from L. *rodentis* past participle of *rodo*, to gnaw)
(8) Insectivora, or insect-eaters : moles (छुछुंदरी, गंधमूषिका) and hedgehogs (कंटकितमूषक).	कीटाद
(9) Chiroptera, or hand-winged (Gr. *cheir* hand, *pteron* feather) animals as bats (जतूका).	चर्मपत्र गण, जतूकागणाः
(10) Carnivora, or flesh-eaters (L. *Caro*, *carnis*,	क्रव्यादाः

flesh, and *voro* to devour): the cat family (विडालवंश), dogs (शुनका:) bears (ऋक्षा: Ursus), seal, etc.	
(11) Primates, the first, or leading order (from L. *primus*, first) : including lemurs, monkeys, anthropoid or man-like apes (*anthropos*, man, and *oidos*, like), and man.	नरवानर गण; प्रथम गण ।

Note—The above classification is based on *The Outline of Man's Knowledge* by Clement Wood (pp. 258-260), and may be found useful for general labels in the Natural History Section. The Indian or Sanskrit terms have been given to help in preparing labels in various provincial languages.

The Zoological, Botanical and Geological terms are mostly formed from Greek and Latin, with which Sanskrit as the richest of the Indo-European group of languages is closely allied. On the basis of an etymological analysis of the classical terms the Sanskrit equivalents can be obtained quite naturally and easily.

X. FIRST NATIONAL EXHIBITION OF INDIAN ART

The Exhibition of Indian Art assembled at the Government House, New Delhi, continued from November 6, 1948 to April 30, 1949. The problems arising out of the Exhibition relate to the loan of the material, packing and transport, display, administrative set up, educational activities and the return of the exhibits. The material for the Exhibition consisted of the art objects that had been collected in early 1947 by a Committee of Experts from England from many different private and public collections scattered all over India. This material was supplemented by fresh loans obtained specifically for the Art Exhibition at New Delhi from various sources, particularly the Prince of Wales Museum, Bombay and the Rampur State Library. The following institutions and private owners of art participated in the Exhibition by the loan of their exhibits :

Provincial Museum, Lucknow; Curzon Museum of Archaeology, Mathura; Government Museum, Madras; Patna Museum, Patna; Rajputana Museum, Ajmer; State Museum and Picture Gallery, Baroda; Archaeological Museum, Gwalior; Government Museum, Hyderabad; Sardar Museum, Jodhpur; Government Museum, Mysore; Archaeological Department, Mysore; State Library, Rampur; Archaeology, Research and Museum Department,

Srinagar; Chamba State Collection, Chamba ; H.H. the Maharaja of Bikaner; H. H. the Maharaja of Jaipur; H. H. the Maharaja of Udaipur; Bangiya Sahitya Parishad, Calcutta; Royal Asiatic Society of Bengal, Calcutta; Asutosh Museum, University of Calcutta; Bharat Kala Bhavan, Benares; Municipal Museum, Allahabad; Gujarat Vernacular Society, Ahmadabad; Prince of Wales Museum, Bombay; Archaeological Section, Indian Museum, Calcutta; Art Section, Indian Museum, Calcutta; Ajit Ghose Collection, Calcutta; Sarabhai Manilal Nawab, Ahmadabad; Gautam Sarabhai, Ahmadabad; Sir Cowasjee Jehangir, Bombay; Dr. Alma Latifi, Bombay; Jagmohandas K. Modi, Bombay; Muni Jinavijayaji, Bhartiya Vidya Bhavan, Bombay; Sir Naredra Singh Singhi, Ballygunj, Calcutta; B. Harlalka, 52/11 College Street, Calcutta; H. A. N. Medd, New Delhi (now in England); Dewan Bahadur R. K. Jalan, Patna; Sri N. C. Mehta Chief Commissioner, Himachal Pradesh, Simla; Raja Pratap Singh Rao Bhonsle, Nagpur; Mr. Muhammad Ashraf, Hyderabad; Sri Gulab Chand, New Delhi; Prof E. C. Dickinson, Peshawar; Sri Agar Chand Nahta, Bikaner, and Gem Palace, Jaipur.

It was for the first time perhaps that such a large number of institutions and private owners had lent their co-operation in building up a central collection worthy of an Art Exhibition on a national scale. It must be stated to the credit of the Museums and other owners of art in India that from the outset they joined as willing partners in

a job which they felt was worth doing. In making the selection of art objects preliminary lists had been invited from the heads of institutions in early 1947 and these were scrutinised by a Central Committee in India. In most cases the lists were adopted as good enough for a working basis. The final selection lay with members of the Expert Committee from England consisting of Sir Richard O. Winstedt, Mr. K. de. B. Codrington and Mr. Basil Gray, who visited India for the purpose and went round the country examining a majority of the collections. It should be stated that in most cases the preliminary selections emanating from the curators were approved, of course, additions and deductions being made as found necessary, specially the latter in view of the exigencies of limited space available at Burlington House.

The exhibits consisted of stone sculptures, stucco figurines and terracottas, bronzes, paintings, textiles and miscellaneous items such as arms, carved ivory, enamelled objects, etc. For the London Exhibition 69 modern paintings were also selected and also a group of objects representing the arts and crafts of Kashmir, but both of these were eschewed from the New Delhi Exhibition. The whole procedure of obtaining loan exhibits beginning from the compiling of the preliminary lists by curators right up to the obtaining of the final approval of the museum authorities was carried out with remarkable goodwill and there was evidently some enthusiasm also noticed, originating from the idea that India was being repre-

sented to an international public through her art and should therefore put up a respectable show. The pleasant experiences may be recorded that in one and all cases both from public museums and private gentlemen, whom we approached for the loan of art objects, there was no refusal. We on our side took care to provide several guarantees to the owners, namely, (i) adequate insurance to cover all risks from door to door, (ii) careful packing under personal supervision, and (iii) railway transport as far as possible through personal messengers.

The consignment from England was returned to India in two instalments, comprising one hundred thirty three cases in June, 1947 and one hundred one cases in August, 1948. The entire collection was reloaded to Delhi in nine wagons with great care under personal supervision. The heavy sculptures like the Rampurva Bull and the Hyderabad lintel which weighed about five tons each and like the Patna Yakshi and the Bharhut railing which weighed a little less were loaded in open wagons. In the closed wagons the railway authorities, at our request, covered the crates and boxes inside the wagons with tarpaulin sheets to avoid the risk of leakage during monsoon which had started. Sometimes odd size presents special problems as was experienced in the case of a crate of 10′ × 9′ size containing the full-size copy of the Great Avalokitesvara of Ajanta lent by the Prince of Wales Museum. A special wagon with end opening on both sides called EVPU was requisitio-

ned for this purpose. Armed guards were also provided by the authorities of the G. I. P. Rly. administration. In this connection I must mention that the Deputy Traffic Manager and his staff at the Victoria Terminus were most considerate and obliging in handling this special movement of art treasures on their line. They realised that the material being transported was of national value and beyond any monetary recompensing.

Inspite of all precautions by the railway, it was arranged that our one representative should travel with the Parcels Train carrying the valuable cargo. As it happened, this stood us in good stead, for proceeding about 50 miles, one of the wheels of a wagon became hot-axled and started smoking. This was immediately detected and the wagon was detached for servicing. The authorities at Bombay were immeditely contacted by our representative and after changing the wheels, the wagon was rendered fit for onward locomotion. These details are mentioned just to indicate that any amount of precaution that may be taken with respect to the packing and transport of national art treasures must be considered well placed and essential. At this end in Delhi, the removal of the heaviest items amongst the sculptures presented a problem. The big boxes of five tons or more were unloaded from the wagon with the railway crane, but their removal to the Government House and setting up on pedestals at proper height was a tough job and the problem could be surmounted only with the help of a ten ton crane which was made available

by the military authorities, besides much other equipment and labour for the setting up of the Exhibition.

The Royal Academy, it should be mentioned to their credit, took special care about safe packing to enable the Indian art treasures of all kinds, and in odd weights and sizes, to withstand the risks involved in a journey to London and back. The Academy discharged its responsibility by sending out an expert packer who went round the Museums, examined the objects to be packed, and issued the necessary instructions. The burden of actual execution fell on Dr. K. N. Puri, acting as Secretary to the Indian Committee of the London Exhibition and on the curators and it is to their credit that in most cases the job was done well. In one or two instances it was found on the outward journey that the packing cases had given way and had to be renewed to sufficient strength at Bombay under the supervision of Mr. R. G. Gyani, whose experience proved of value not only in this respect but also in the collection and despatch of the exhibits.

With regard to packing the following instructions were issued : (i) Strong planks from 2″ to $1\frac{1}{2}$″ thickness of *Sisham* or *Sal* wood were to be utilised for making the cases for heavier items; (ii) screws and not nails were to be used ; (iii) the cases were to be made six inches to a foot bigger on all sides than the size of the sculpture; (iv) cordage made of rice or wheat straw was to be tightly wrapped round the sculpture with sufficient pad-

dings inside it to cover all depressions and recessed portions so that the delicate portions received adequate protection and were covered by a sort of spring-like padding. The Didarganj Yakshi, for example, packed in this manner looked like a cubical block of padded straw. With this placed inside the box, straw was again stuffed all round in the free spaces. Ultimtely the lid was secured with screws. Strong wooden batons and hoop iron bands were used to provide additional strength. In some cases, specially in the case of the heavy South Indian sculptures from Hyderabad and Mysore, iron clamps to suit the size of the box were used to hold the two opposite sides of each box on the outside. All these extra precautions which may be considered necessary stood in good stead. Each box contained a packing note showing its contents of which a copy was sent separately to London and on return journey was. similarly received by us. Each box was given a separate number consisting of an alphabet and a numeral, e. g. the boxes of the Indian Museum were all marked as A1, A2, A3, etc., and similarly the next institution was marked B1, B2, etc. So that with the sign 'A' or 'B' it could at once be known, which box come from which institution. The box-wise list of contents is essential, since it serves as a basis for checking at the time of taking delivery of the contents at the other end. In case of each box the name of its packer and the person who checked it at the time of packing should invariably be recorded, so that if there is any shortage or

difference detected later, the same could be verified and the responsibility properly located.

DISPLAY : The question of displaying the exhibits in an Art Exhibition has its several problems as presented by the nature of objects required to be put on show so as to secure its maximum effect on the visitor. In the case of the heaviest items of sculpture iron cribs lent by the army were found extremely handy. These are strongly built angle iron frames of cubical shape 6′ × 2′ × 2′. They are used for erecting temporary bridges and are very strong. About two dozen sculptures of heavy type were arranged in the forecourt of the Government House in front of the Grand Staircase with the Rampurva Bull in the centre and others arranged in two rows forming an open gallery of Indian sculptures against a turfed background. The crib pedestals and in some cases masonry pedestals standing outside in the open were covered with cement plaster instead of canvas to avoid impairment in rain or sun. For other images pedestals were improvised with the help of strong and steady wooden frames covered on the four sides and the top with good quality canvas. This can be easily sprayed with colour according to choice. For Gandhara stuccos, and other smaller items like terracottas, wall-cases were installed and these as well as flat tablecases were illuminated with strip lights fitted inside the cases concealed from view but distributing even light on the objects. It should be seen that all the stands, pedestals and the fittings must be perfectly stable and well-fixed. In a crowded Exhibition

open to public there are all the chances of visitors knocking against pedestals. Accidental damage from visitors or from the Exhibition staff is likely and did actually happen both in London and in Delhi, but fortunately expert chemical aid prevented any material injury to the exhibits.

The paintings constituted an important section numbering about three hundred items, mostly miniatures of the Pala, Western Indian, Rajasthani, Pahari, Mughal and Deccani Schools. In the Delhi Exhibition they were shown in the Long Drawing Room measuring 100′ × 22′. The cribs were arranged in two rows vertical lengthwise and each crib was placed at a distance of eight to twelve feet from the other. The inner spaces between them were filled with cellutex sheets which are available in 8′ × 4′ and 12′ × 4′ sizes and were found very convenient for the display of paintings. Each sheet was inserted in a wooden frame and the whole frame fixed in between two cribs. On the four sides of each crib paintings were shown and thus about 350′ × 4′ of Exhibition area on the screens was secured. The cribs were covered with canvas and both they and the cellutex sheets were sprayed with cream colour to provide neutral background for the paintings.

Each painting was put between two glasses bound in *pasipartout*. It is utmost necessary that the paintings should be safely secured to the screen. In our case strongly made brass-corners secured with screws the paintings on cellutex sheets. Inspite of all precautions it unfortunately happened in

London that a painting was stolen from the Exhibition. Happily no such incident occurred in the Delhi Exhibition.

The ample wall spaces in the room were utilised to hang the specimens of textiles like brocade *saris*, Gujarati *patolas*, etc. The textiles usually present a much more difficult problem in the matter of display because of the space they require and of their very delicate nature. Being old specimens they cannot stand the strain of hanging for too long and therefore care must be taken to distribute their weight. When after two months the Exhibition was extended for a much longer period than originally contemplated, the fine and delicate pieces from the textile section were removed to glazed wall-cases with weight distributed on suitable bar hangings. The large Mughal carpets some of them as long as 66′ from the Jaipur Palace collection required special treatment. They were hung on hollow tubes securely placed on high ledges in the vestibule and the Darbar Hall. It was therefore found necessary to strengthen the background before the actual hanging. *Newar pattis* were sewn at the back of each carpet to support the weight. The display of *zari* carpets and *masnads* of large dimensions is a problem for without glazed cases they cannot be made safe against the menace of dust, which in our country is a factor to be reckoned with, specially where textiles are concerned.

ARRANGEMENT : The Exhibition at new Delhi was arranged on a pattern somewhat diffe-

ring from that at the Burlington House. In London the chronological factor in the arrangement was treated with rather scant respect. In India, this factor could not be lightly dismissed; it was therefore decided that a proper exhibition should take into account the following three factors, viz. (i) the chronological evolution of art, (ii) the different classes of antiquities, and (iii) the different schools of art, painting and sculpture. Only an exhibition arranged in conformity with all these factors can present ideally the exhibits in their proper context of time and space as symbols of Indian art through the ages. In the scheme as evolved in the Indian Art Exhibition it was sought to harmonise the above three factors. As soon as one entered through the main entrance of the Exhibition, the Didarganj Yakshi greeted one's eyes as the centre-piece of the Exhibition. The space in the central vestibule was utilised for the other Maurya and Sunga sculptures and for the Indus Valley objects. From here the visitor was led into the Darbar Hall where Mathura sculptures of the Kushana and Gupta period were arranged together with a couple of Amaravati specimens. The beautiful standing Buddha from Mathura of the Gupta period stood at the centre of the Darbar Hall at its farthest end, with its face spot-lighted from points concealed in the pedestal. A couple of cases in corners contained minor antiquities from Taxila including jewellery. A special guard was posted to keep watch over the jewellery case which contained also the Indus Valley ornaments. As a matter of further

precaution each evening after the Exhibition was closed the jewellery specimens were removed to a safe and rearranged next morning.

From the Darbar Hall the visitor entered an aisle on the south side known as the South Passage. It was used as a Taxila Gallery with stucco heads in a wall case at one end and sculptures along the pillars. The South Vestibule was utilised as a terracotta gallery in which smaller figurines were arranged in a wall-case and the bigger plaques on independent pedestals against the pillars. The Corridor on the south side served as a gallery for sculptures of the Gupta period, arranged mostly on pedestals against the pillars with a couple of outstanding specimens on free pedestals in the centre. The corridor end joined to a short vestibule in which the doors of the south Drawing Room and the long Drawing Room opened. This space accommodated copies of Ajanta frescoes lent by the Prince of Wales Museum, specially the large-sized Padmapani Avalokitesvara which served as a good introduction to the painting section in the Long Drawing Room.

The South Drawing Room (36′ × 35′) served as the gallery of Indian bronzes with the famous figure from the Madras Museum installed in the centre. The bronzes were arranged on pedestals and in showcases. The pedestals were 4′-2″ high and improvised by covering wooden frames with light green cloth which provided a suitable background for the patinated bronzes. There were four recesses for false doors in this room

which were with little adjustment of shelves and glazed door-leaves converted into suitable wall-cases to exhibit smaller bronzes arranged according to the different schools, the group from Nalanda being accorded a special display by virtue of its art value. This room was flood-lit from the top by a central powerful globe of 1000 candle power. By shutting out day-light the general effect produced was quite pleasant. The recessed cases were provided with strip-lights for each shelf.

The Long Drawing Room (108′×23′) served as the painting Gallery. Screens were improvised by cellutex sheets fitted in between the iron cribs. For a temporary exhibition this may be considered to provide an ideal screen stand for showing miniature pictures and photographs. To match with the room, the screens were arranged in two rows with a central passage 9 feet in between them and with side passages along the walls 7 feet wide, so that the visitors could move unhampered through the three passages along the screens and examine the paintings on all the four faces. On the top of each cellutex sheet a ply-wood roof projecting one foot on both sides of the sheet was fitted with drooping fringe of 8″ which concealed the strip-lights from the visitor.

The arrangement of the miniature paintings was made according to the different Schools, the first half of the room being reserved for miniatures of the Pala School of painting. In the second half of the room one side was reserved for the Mughal paintings and the other for the Pahari paintings.

In each case they were arranged in chronological order as far as possible.

The space next to the Long Drawing Room was occupied by a couple of tablecases showing painted book covers from Bengal and Gujarat. At the entrance of the North Drawing Room the carved door leaves of ivory from the Mysore palace were shown. The illustrated manuscripts were put in tablecases on the floor and arms and minor art objects in recessed wall. The wall space was utilised for the display of some important textile material, like the beautiful brocade carpet from Hyderabad. The lighting arrangement followed the pattern of the South Drawing Room.

The North Corridor and the North Passage corresponding to the two similar wings on the south side served for showing medieval sculptures from North India, Rajputana, Bhubaneswar, Orissa and South India. The beautiful marble figure of Sarasvati lent by the Bikaner Museum was enshrined with the marble arch behind it in the niche of the North Passage. The three beautiful sculptures from Bhubaneswar, viz., Mother and Child, Woman writing love-letter and Woman engaged in toilet, which were the most popular items of the Exhibition, also stood here.

Educational Activities : *Labels* : The purpose of an Exhibition is served in proportion to the extent to which the exhibits are made intelligible and eloquent to the visitor by means of several devices such as labels, guides, charts, etc. This is a problem

which the organisers of every exhibition must tackle with enthusiasm as the principal instrument of bringing in the desired results, namely educating the public. It cannot be claimed that the present Exhibition was perfect in this respect, but it would be useful to record the various activities organised towards this end. The first of them was the provision of suitable labels which were of two kinds, namely general labels for each gallery and labels for individual exhibits. The gallery labels were designed in an artistic setting by Mr. Biswas, Deputy Director, Administrative Intelligence Room and were enlarged by photostat process in 3′-5″×2′-4″ and 2′-6″×1′-8″ sizes. These labels were provided both in English and in Hindi for sculptures, terracottas, bronzes, paintings and textiles. Requests were received for photographic copies of these from several museums. The individual labels were printed in English and Hindi and contained information about the subject represented, period, school and find-place together with the catalogue number in one corner. In London the individual exhibits were only numbered and the printed catalogue was to be consulted by the visitor for the descriptions. In India this style would have been found very tedious and hence it was decided to give descriptive labels to individual exhibits as far as possible.

In the paintings gallery a special map to illustrate the distribution of the different schools of Indian painting was put up and attracted much attention.

Guide Lecturers: Guide lecturers were appointed in each gallery who were on duty for the time the Exhibition was open and conducted groups of visitors at short intervals. This arrangement brings in the desired human element and specially in the case of school children and illiterate visitors was found to serve an essential purpose. There are all kinds of enquiries from interested and inquisitive visitors and the services of a guide lecturer to offer explanations on the spot are always very much appreciated.

Catalogue : A printed catalogue of the Exhibition of Indian Art containing general information about the administrative set up, programme of lecturer, a general introduction on Indian art and the registration of 823 items of exhibits was made available on the opening day. It was priced at Rupee one.

A Hindi Pamphlet entitled *Bharatiya Kala Pradarshini* with 20 illustrations of sculptures, bronzes, paintings and textiles was made available by the courtesy of the Publications Division, Information and Broadcasting Dept. , for annas three. It contained a room-wise general account of thc Exhibition and served the purpose of "WHAT TO SEE IN THE EXHIBITION" for a casual visitor.

It was at one time thought to include a few illustrations in the Catalogue, but later on the idea was fulfilled by publishing an Album of the Exhibition in 13″×9″ size containing 24 enlarged reproductions of the most important exhibits. It was priced at Rs. 3/ and was extremely popular

with all classes of visitors as a souvenir of the Exhibition both for its modest price and excellent get-up. Arrangement was also made to make available copies of the Album for sale at Bombay and Calcutta, and a sufficient number of copies was sent abroad, specially to all the Indian Embassies.

———

XI

Inter-Asian Art Exhibition, 1947

It was fitting that the Asian Relations Conference which aimed at bringing the countries of this continent together should be accompanied by an exhibition of the art of these countries. This exhibition was organised by the All-India Fine Arts and Crafts Society, in conjunction with the Indian Council of World Affairs. It was brought together with unavoidable haste : the organisers had to face difficulties of means of transport and unsettled conditions in various Asian countries, and the time at their disposal was little over three months. Nevertheless, it did succeed to a considerable measure in showing the public the growth of Indian painting and sculpture from the earliest Hindu period to the present day as well as present trends in the art of the other Asian countries.

The collection contained exhibits from various Asian countries—Iran, Ceylon, Burma, Tibet, Nepal, China, Japan, Bali, and old and modern works from India.

In one section were copies of mural paintings of Ajanta and Bagh : highly stylised and drawn in flat tempera, the artists concentrated on line, and colour played the part of decoration. The frescoes of Ajanta are the chief monument of the classical Gupta period. This section included a few beautiful

pieces of old Hindu sculpture as well as photographs of others arranged in chronological order.

Another section contained sixty miniature paintings of the late Moghul, Rajput, and Pahari schools (of the seventeenth and eighteenth centuries). Moghul and Rajput paintings are a synthesis of the Persian decorative and the Hindu mural traditions; flat colours and sensitive lines drawn in miniature style are used, as opposed to mural dimensions of the old Hindu tradition. The subjects are mostly court scenes, *Ragas* and portraits. The next stage in Indian painting was represented by some beautiful examples of Pahari schools, some of them done by the famous Pahari painter Mola Ram. There is subtle difference of expression between these and the old Moghuls; the line, here, has more importance but they are done in miniature, and full-bodied, deep-toned colour harmony is maintained just as in Moghuls or Rajputs.

The main hall contained a selection of over two hundred paintings from the early years of this century to the present day—representing the modern Indian artistic renaissance. They included paintings by Dr Abanindranath Tagore, Nandalal Bose, Asit Haldar, Sarda Ukil, Jamini Roy, A. R. Chughtai, and a number of young artists who have carved a niche for themselves in Indian art. Here in this section one saw artists following the old traditional style in flat colours and bold lines, with subtlety of colour composition maintained by wash technique. Also, here one found the

classical European technique, both in oils and water colour, rubbing shoulders with other works where the inspiration has been derived from the more modern European techniques. Here also one came across some original techniques evolved by young Indians themselves.

In the work of the young artists of India it was interesting to see divergent techniques applied. In the experiments they are making today these young artists have drawn on the experience of artists from all over the world. This will, it is hoped, evolve into a really genuine art tradition of twentieth century India.

The works from various Asian countries like Iran, Bali, Ceylon, Burma, Tibet, China and Japan were arranged in separate sections. Bali was represented by a collection of twenty-six paintings in Indian ink (black and white). They are the work of young Balinese painters all below the age of twenty. A delightful feeling for form and complete lack of sophistication marked almost all of them. The themes vary from everyday life to mythological subjects and phantasies.

Iran was represented by twelve pictures and seemed to be content to follow the traditional decorative style and familiar motifs.

Burma and Ceylon were represented by seven and nineteen paintings respectively. The work in both cases was entirely in the traditional Western technique, though the paintings from Ceylon were much more varied and interesting.

The best from the Japanese group was a brush drawing, on silk, "Fish" by Kakemonos, a very simple and beautiful composition of two swimming fish. With very little use of pigment the movement of the two fish and the feeling of the transparency of water were effectively brought out.

Tibet was represented by six painted silk banners (*Thankas*). The figure of the Buddha, in rich, brilliant colours, formed the central theme of all of them with other figures grouped around or below.

It would be apt to close the short review by quoting Maulana Abul Kalam Azad's words when he opened the Exhibition: "This Exhibition of Arts is as significant as the Conference itself, for whereas at the Conference the voice of the Asian nations is heard, here the very embodiment, the innermost experiences and the deepest sensibilities are put on record through their artists".

The Science Exhibition

A Science Exhibition was organised on the occasion of the Asian Relations Conference in the buildings of the science block of the Delhi University, which remained open every day throughout the period that the Conference was in session. The Exhibition was open to the membership of the Conference and the general public as well. Those who visited the Exhibition found the exhibits most interesting and from discussion with the various exhibitors they obtained valuable information regarding activities in various branches of science in India.

The success of the Exhibition was the result of the co-operative effort of a number of institutions in India dealing with scientific research and technological development. Thanks largely to the efforts of Dr. Lal C. Verman, Director, Physical Laboratories, Council of Scientific and Industrial Research, entries were collected from distant parts of the country at short notice. The participating institutions wholeheartedly contributed towards the success of this Exhibition by placing freely at the disposal of the organisers the services of their staff, together with available scientific equipment of a highly specialised nature. The institutions that co-operated in this venture were the Physical and Chemical Laboratories of the Council of Scientific and Industrial Research; the Physics Department of the Delhi University; the Meteorological Department; the Central Waterways, Irrigation and Navigation Commission; the Geological Survey of India ; the Indian Agricultural Research Institute ; the Forest Research Institute ; the Indian Lac Research Institute ; the Malaria Institute of India ; the Chief Consulting Engineer (Roads), Transport Department ; the Psychology Department of the St. Stephens' College (Delhi) ; the Director of Employment, Home Department, Government of India ; and Indian National Airways Ltd. (New Delhi).

The Physical Laboratories of the Council of Scientific and Industrial Research exhibited a number of new physical instruments and a variety of engineering stores developed specially to

meet the acute shortages resulting from the last war. Of particular interest were the exhibits dealing with new techniques for the manufacture of plastic products.

The Chemical Laboratories of the Council of Scientific and Industrial Research exhibited a large variety of plant products, plastic development, rubber products, oils and oil-seeds. Particular mention should be made of developments concerning the Industrial utilisation of *Bhilawan* nuts.

The Meteorological Department exhibited a wide variety of meteorological devices, most of which were conceived and manufactured in India. Radio Sonde, Sound Ranging and Agricultural Meteorological exhibits were particularly outstanding. Of special interest to the delegates was the map of Asia, showing Meteorological establishments in India and neighbouring countries and illustrating how weather conditions prevailing in contiguous countries affect each other.

The Physics Department of the University of Delhi exhibited a number of charts and diagrams illustrating the production and utilisation of atomic energy.

The Central Waterways, Irrigation and Navigation Commission had on exhibit models, maps and charts illustrating the utility and scope of a number of hydraulic, waterways, irrigation and navigation projects. Entries illustrating the utility and scale model experiments for river training were also included.

The Geological Survey of India had on show a

large number of mineral samples illustrating the potential mineral wealth of the country.

The Indian Agricultural Research Institute's exhibits were divided into five major sections dealing with 1. General Agriculure including Cattle Breeding, 2. Botany, 3. Chemistry and Soil Science, 4. Entomology, and 5. Mycology. Each of these sections showed some outstanding examples of the advances made in recent years in different fields of agricultural science.

The Forest Research Institute's exhibits included a wide variety of utility goods made from various products. Of particular interest was a spring made from timber for use in household furniture.

The Indian Lac Research Institute exhibited a number of industrial products made from shellac including some of the new applications recently discovered.

The Malaria Institute of India endeavoured to show how Malaria is spread and how it can be controlled on a large scale.

The Chief Consulting Engineer (Roads) had on exhibit the various plans for the future road development and organisation of India, and how Indian roads will be linked with those of neighbouring countries. The scientific aspect of soil stabilisation for the construction of all-weather roads for village communities scattered all over the country was also emphasised.

The Psychology Department of the St. Stephen's College showed the equipment used in modern

experimental psychology and also arranged for actual psychological tests to be carried out to illustrate the use of modern methods.

The Director of Employment, Home Department, arranged to show how by using modern methods of experimental psychology aptitudes of candidates for various types of jobs can be determined and chances of misplacement of personnel minimised.

Indian National Airways exhibited a cut-away model of a modern aircraft engine, together with a number of aviation instruments including radio equipment.

From the wide variety of subjects covered by this Exhibition, as indicated by the above brief description, it is clear how the life of modern man could be enriched by scientific discoveries in apparently unconnected fields of activity.

The Archaeological Exhibition

The Exhibition was held from March 22 to April 6, 1947 in Central Asian Antiquities Museum, New Delhi. It was visited by the delegates and the distinguished guests to the Conference, as well as by the citizens of Delhi, both officials and non-officials. The Hon'ble Maulana Abul Kalam Azad, Minister for Education, and other visitors participated in a private opening show on 22nd March, 1947. Their Excellencies Lord and Lady Mountbatten also visited the Exhibition on 31 March, 1947.

OUR AIM

India is a vast peninsula of Asia, occupying a predominantly central position to which lines of communications converge from Iran, Afghanistan, Arabia and Turkey on the west ; from Nepal, Tibet, Chinese Turkistan and China on the north ; and from Burma, Malaya, Indo-China and Indonesia on the south-east. Even the oceanic frontiers of India on the south, far from making her exclusive, served as a means of developing international contacts. The history of India is linked with the history of the immense continent of Asia, and similarly the history and culture of Asia were constantly influenced from India. The Exhibition was organised to illustrate this two-fold cultural intercourse between India and her neighbouring countries of Asia and the ancient classical world.

The collection assembled contained exhibits from Afghanistan, Iran, Central Asia, Nepal, Tibet, Burma, Indo-China. China, Indonesia and Ceylon together with a series of pre-historic, early historic and medieval objects from India itself to illustrate external contacts.

The Inter-Asian Exhibition was a unique show of its kind ever organised in India. It was a co-operative effort in which many of the Provincial and State Museums and private collectors extended their willing help. This spirit of mutual collaboration in cultural projects is a welcome sign of the change that is coming over Indian Museums and a happy augury for the future. The various Provin-

cial Governments and Trustees in charge of Museums as well as the Curators alike responded with sympathy and prompt action.

THE EXHIBITION

Room 1 : *Indus Valley Civilization* (c. 3000–2500 *B.C.*)

India's history prior to the time of the Buddha in the 6th century B. C. was considered an archaeological blank, although literary references pointed to international relationships once existing before that period. In the twenties of the present century, the researches of the Archaeological Survey of India at Harappa in the Panjab and Mohenjo-daro in Sind brought to light two great cities, built largely of baked bricks and including well-built houses, with regular street-plan, and an elaborate drainage system which might be the envy of many Indian cities of the present day. Contacts with approximately dated phases of Summerian and Akkadian civilization in Mesopotamia showed that these cities were flourishing about 2500 B.C. Through this discovery India at once took her place alongside Mesopotamia and Egypt as the home of one of the oldest evolved civilizations of the world, and won for herself an honourable place on the archaeological map of the most ancient world. The culture developed in these city-states was urban in its character. Inspite of occasional contacts with Mesopotamia as established by the presence at Ur and her sister-cities of a few objects which had been made by craftsmen of the Indus Valley, the Indus Valley civilization was essentially Indian in structure. Both at Harappa and at Mohenjo-daro

there were strongly fortified citadels which must have formed the stronghold of a secular and religious administration.

The Exhibition included a selection of the objects found at Mohenjo-daro, Harappa and related sites to illustrate the earliest Indian civilization and its relationship with the West. The material consisted of statuary, terracotta figurines, beads, jewellery, small faience vessels used for cosmetics, toilet requisites, such as combs, mirrors and razors of copper, seals, gamesmen, toys, chert implements, weights, stone vessels, weapons of war and domestic tools of copper and bronze, decorative objects of shell, bone and ivory and finally house-hold pottery as well as burial pottery.

Notable specimens included the figure of a noble man or a priest wearing a shawl of decorative pattern, a beautiful female dancing figure, a nude male statuette showing wonderful modelling of bodily contour and figurines of the Great Mother Goddess, whose worship once extended from the Indus Valley to the Mediterranean and whose survivals are also traceable in the Indian archaeology of the historical times. The seals with the pictographic writing on them show that the people in the Indus Valley possessed one of the essential requirements of a higher civilization. Pursuing the arts of peace they had evolved an advanced form of religion and material culture.

An air-photograph of the archaeological ruins of Mohenjo-daro and a map indicating all the thirty-

five chalcolithic sites identified so far between the Arabian Sea and the foot of the Simla hills, were also shown in this Room.

Room 2 : India and the Classical West

Ancient Indian literature is full of references to the Yavanas, i. e. Greeks, and to the Romans, even the city of Rome is mentioned in the Mahābhārata as Romā. The contact had already been established before the 5th century B. C. as shown by Pāṇini's mention of the writing of the Ionian Greeks. The flood-gates for mutual exchange were, however, thrown open in the last part of the 4th century B. C. Asoka in his monumental Rock Edicts at Kalsi (Dehra Dun District) has left the clearest record of India's contacts with the Greek Kings, not only ruling near the frontiers of India, but also over Egypt and Macedon, with whom the Mauryan emperor exchanged embassies and in whose kingdoms he organised medical and humanitarian relief. By his own shining example of broad-minded tolerance Asoka was the first to evolve a true conception of inter-Asian unity which binds the peoples of this great continent. The text of the original words of the Emperor together with a translation formed an illuminating exhibit in this section.

Contacts between India and the Greaco-Roman West in the early centuries A. D. assumed two forms : commercial contact affecting southern India and cultural contact affecting north-western India. Sea-trade between the Mediterranean world and

India has left its evidence in the hoards of Roman gold coins found in south India, some of which were exhibited. Secondly, the recent excavations at an Indian port-town at Arikamedu near Pondicherry, which served as an emporium of trade with the Roman world during first-second centuries A.D., yielded relics of interest, e. g., pieces of red-glazed Italian pottery datable from the first half of the 1st century A. D., Roman lamps, glass-bowls, Greaco-Roman gems and fragments of amphorae, illustrating the Mediterranean wine-trade, all of which were exhibited in a separate case. A popular pottery type at Arikamedu was a thin, well-burnt, black dish with bands of rouletted pattern on the inner base, a feature derived from Mediterranean craftsmanship.

Secondly, as to cultural contact Indian civilization in the northwest of India assimilated elements from Greaco-Roman arts which became a part of the composite Buddhist art of the early centuries A. D. so well-known as the Gandhāra School of Art.

There is an earlier phase of the art represented mostly by stone sculptures which centred round the modern city of Peshawar; and a later phase represented mostly by sculpture in clay and stucco, which has been called the "Afghan School" from the fact that its geographical centre of dispersion lies in the neighbourhood of Jalalabad (ancient *Nagarahāra*) in eastern Afghanistan. The two phases are aspects of the same general school, which inspite of its betraying admixture of Western

features was essentially an Indian art. The spiritual ideas and expressions conveyed through the specimens of this school are remote from those of the classical world.

Specimens of the Gandhāra school at the Exhibition comprised stone sculptures from Taxila, such as an Indo-Corinthian capital with acanthus leaves, a composite Corintho-Ionian pillar-capital which was a characteristic creation of the Roman period and frequently utilised in the Gandhara art, garland-bearing cupids—a favourite motif in Gandhara derived from classical art, Scythian worshippers wearing coats and trousers, a plaque depicting Ganymede being carried off by the eagle of Zeus, evidently a copy from a Roman original, atlantes figures supporting heavy superstructure as in classical architecture, an image of Pallas Athene, a female Sālabhañjikā figure and a relief with a Bacchanalian scene showing carousers and festivities connected with Bacchus or Dionysus, god of wine. A bronze statuette of the Egyptian child-god Harpocrates provided a good example of Hellenistic workmanship from Taxila. Images of Buddha and Bodhisattvas in blue schist stone of Gandhara formed interesting exhibits of this school. A group of stucco heads (2nd to 6th century A. D.) mostly from the Buddhist shrines and monasteries at Taxila, representing both purely Hellenistic and purely Indian types were exhibited. Hellenistic terracottas from the Parthian city of Sirkap (Taxila) and from Sardheri and Jaulian were also on show. An inscribed casket of steatite dedicated

by a Greek officer named Theodores *Meridarkh* (ruler of a district) with an inscription in Kharoshthi script of the 1st century B. C. found in Swat was a typical example. From the interior of India itself were represented a few clay sealings from Rajghat near Banaras, bearing figures of Herakles, winged Nike and Athena, which appear to be the relics of a whirl-wind intrusion into the heart of north India by some Greek conqueror, probably Demetrius. Literary echoes of this Greek invasion are traceable in the texts and inscriptions of the 2nd century B. C. A set of jewellery of the Indo-Parthian period, intaglio gems, silver utensils and coins of the Indo-Bactrian, Indo Scythian and Indo-Parthian rulers completed the picture of the cultural pattern resulting from India's contact with the Hellenistic world.

India and Iran

Indo-Iranian relationship is rooted in the early history and origins of the Aryan race. The Iranians represent one of the two great branches into which the Aryans divided before they entered India. The language and literature on both sides bear testimony to this, and the Persian language itself evolving from old-Iranian and Pahlavi of the Sasanian period is essentially an Aryan language in its vocabulary and grammatical structure. India still bears this heritage in the possession of the Parsi community settled within her borders for more than a thousand years now.

Evidence of datable contact is, however, available in the inscriptions of the great Achaemenian

emperor Darius, who incorporated north-west India in the Persian empire after 518 B. C. India for the first time finds mention in his inscriptions at Behistun under the name of *Hindu*, which was evidently derived from *Sindhu*. As a result of that contact the official script of the Achaemenian empire, namely Aramaic, was adapted to the local Prakrit of Gandhāra, and an inscription of Asoka actually in Aramaic was found at Taxila, and was here exhibited. Inscriptions in Aramaic are known from Egypt, Asia Minor, Arabia, and Iran, and India too offers a link in the chain.

Iranian influence on Indian history reappeared about the 1st century B. C. with the coming of the Scythians from Sistan, who founded an empire in India with centres at Taxila, Mathurā and Ujjain Some inscriptions, terracotta heads and female figurines from Mathura as well as early coins providing evidence of this contact were exhibited. Throughout the Sasanian period, Indo-Persian cultural intercourse was on the increase with the result that the Sasanian coins circulated on the Indian soil, Persian facial types were represented in Indian clay figurines and stone sculptures, and embassies were exchanged between the two nations. A *darbar* scene in Cave 1 at Ajanta appears to represent the reception of a Persian embassy at the court of an Indian ruler, which has been identified by scholar as the proof of diplomatic exchange between Khusro II and the Chalukyan king Pulakeśin in the seventh century A. D.

The most conspicuous exhibit representing Indo-Iranian relationship was the cast of the Lion-Capital from Mathurā bearing a long Kharoshthi inscription. It is an important document of the Indo-Scythian rulers of about the 1st century B. C. recording a religious endowment and closing with a prayer for the welfare of the whole Sakasthāna (Sistan , the homeland of the Scythians The Indo-Scythian facial types were represented in the stone heads from Mathurā wearing a special kind of conical headdress, which was a distinctive feature of the *Tigra-khauda* branch of the Sakas.

The sun-worshippers of Iran coming to India brought about a revision in the iconography of the Sun-god on Indian soil. After the 1st century A. D. the solar god assumes an Iranian aspect, wearing a long coat, trousers and boots, which the Indian literature refers to as *Udichya-vesa*, 'Northern dress'. Indeed the *Vishnudharmottara Purana* (c. 6th-7th century) goes so far as to refer to the sacred girdle of the Parsis under the name of *yaviyanga*, as an emblem of the solar image. It also mentions the Magian Brāhmanas from Saka-dvipa invited for the installation of temples of the Sun-god. Two important images of Surya from Mathurā exhibited this phase of Indo-Iranain contact between the 1st and the 6th century A. D.

The Archaeological Department of the Government of Iraq sent through the Art Society of Calcutta a set of photographic enlargements of the important monuments in that country, including

a view of the Ziggurat, with which some of the terraced structures in India mentioned as '*Edukas*' in the Purānas, bear resemblance.

India and Afghanistan

Afghanistan, an important neighbouring country formed for many centuries a cultural province of India. Afghan geography finds its earliest reference in the Rigveda. Kandahar (Gandhāra), Balkh (Bāhlika), Hari-Rud (Sarayū), Arghandāb (old-Iranian *Haruvaiti*, Sanskrit *Sarasvati*), Kabul (*Kubha*), Afghan (*Asvakayana*) and Pakhtoon (*Pakthona*) are some of the many names, retaining a stamp of Sanskritic origin. For full one thousand years. Afghanistan played a conspicuous part in the development of Buddhist art and religion and her fertile valleys sheltered numerous religious and educational institutions, which were clustered on the highway connecting India with Central Asia. Chandragupta Maurya, in the years immediately following Alexander's destruction of the Persian empire, built up an Indian empire, which extended into Afghanistan. Later again, the Kushāna dynasty included a considerable part of Afghanistan in its Indian dominion. Indeed, the centre of the Afghan school of Gandhāra art, which, between the 2nd and 5th centuries A. D., expressed itself primarily in sculpures of clay and stucco, is to be sought rather in Afghanistan than in India. There, at Hadda, near Jalalabad and as far away as Kunduz on the Oxus plain, stucco Buddhas and Bodhisattvas and their worshippers have been

found, identical in form and style with those from Taxila from the northern Panjab.

At Begram, 50 miles north of Kabul, there has been found the greatest collection of Indian ivory carvings ever discovered—a collection of which at once puts the work of the ivory-carvers of the Mathurā region into front rank of ancient craftsmanship. Essentially Indian motifs, e g. the Full Vase (*pūrṇaghata*) and the Asoka-dohada (i. e., the Asoka tree desiring the touch of a maiden's foot prior to its efflorescence), are carved on these ivory plaques.

By the kind courtesy of the Kabul Museum and the Afghan Government, Afghanistan was amply represented at the Exhibition. The Afghan delegation to the Conference brought along with them a group of select stucco heads from Kunduz and Hadda, carved Indian ivories from Begram (ancient *Kapisa*), and a marble statue of Sūrya dressed in Sasanian style, found in the excavations of the solar temple at Khair Khaneh, near Kabul. Painted copies of the fresco paintings and of the two colossal rock-cut statues of Buddha, in the Bamiyan Valley, were also displayed. This was an instance of how inter-Asian cultural collaboration can become a living reality. Mr. Ahmed Ali Kohzad, Director of the Kabul Museum, was mainly responsible for the exhibits from his museum which mainly occupied this section.

Room 3 : India and South-East Asia

India's neighbours towards the eastern frontier include Burma, Siam, Malaya, Cambodia, Champā, and Indonesia (Sumatra, Java and Bali). This vast area received strong influences from India in the domain of religion, language, art and architecture to which archaeological remains in this region bear testimony. The orbit of India's cultural empire once embraced these distant lands for several centuries. By the 4th century A. D. Hindu kingdoms had been established in each area, using Sanskrit as the official language and a south Indian alphabet as the official script. Sculpture and architecture of the 5th to the 8th centuries are closely related to contemporary Indian art.

The intercourse between India and the Further East depended mostly on open sea-voyages from the ports situated along the entire sea-coast of India. An original Sanskrit inscription of the great Indian sea-captain (*mahanavika*) Budhgupta of Rangamati (*Roktamrittika*) in Bengal, found in the Wellesly Province of Malaya, was received from the Indian Museum, Calcutta, as a suitable monument to the glory and achievement of the early Indian navigators.

India and Burma

Burma owes to India her script, religion and its sacred literature. Indian influence was strong between the 5th and the 8th century A. D. Objects from Burma at the Exhibition included terracotta votive tablets in late Gupta style (6th-7th century A. D.) showing Buddha seated in *vajrasana*,

found from the ancient temple of Hmawza near Prome (old *Srikshetra*). Similar Buddhist tablets from the temple of Pagan (11th-12th century) were also displayed in this section. A few Burmese manuscripts on palm-leaf and on gold lacquered leaves representing its religious literature were also shown as exhibits from the Royal Asiatic Society of Bengal.

India and Siam, Cambodia and Champa

Champā the land of Chams, was for a thousand years (c. 3rd to the 12th century) a land of mixed Indo-Cham culture. In the 3rd century there extended in central Champā the Hindu kingdom of Kauthāra, which was succeeded a little later by the kingdom of Pānduranga, modern Phanrang on the sea-coast Champā was thus the earliest theatre of Hindu influence from India, the magnificent Siva temple at Mison, established by Dharmaraja Sri-Bhadravarman in the 4th century, later became the national centre of pilgrimage. This dynasty ended in A. D. 757. During that period, Champā was virtually a province of India in respect of its art, its Sanskrit language and Brahmanical religion. The Sanskrit inscriptions of Champā provide excellent specimens of classical Sanskrit poetry, as it prevailed on the Indian mainland. Some of these epigraphs including the earliest Sanskrit inscription from Vo-chanh (2nd or 3rd century A D) in an early south Indian script and the inscription of Mison, were exhibited by the courtesy of L'Ecole Francaise d' Extreme-Orient. The same

institution brought by air for display at the exhibition a set of bronzes and stone images, as well as important photographs of the pre-Khmer (5th to 7th century) and the Khmer (9th to 12th century) monuments in French Indo-China, specially of the Bayon central temple at Angkor Thom (built by Yasovarman in c. 900 A. D.) and of the most beautiful and impressive of all buildings of this period, namely, the temple of Angkor Wat (old *Yasodharapura*, Angkor being derived from Sanskrit *Nagara*) built in c. A. D. 1125. This gallery was specially organised with the kind assistance of Madame Suzanne Karpeles.

India and Indonesia

The islands of Indonesia were early visited by Indian settlers whose inscriptions of the 4th-5th century A. D. refer to the old Hindu kingdom of Tārumā in Java. The most flourishing period of Indonesian history when intercourse with India was at its highest, coincides with the rule of the Śailendra dynasty (c. 732 to 860 A. D.), whose rulers presiding over the mighty empire of Śrivijaya in central Sumatra wielded great power and maintained political contacts with kings in India and neighbouring regions. Being devout Buddhists, they founded sanctuaries, not only in their own territories, but even in distant Nalanda, the famous University centre in Bihar. A copper plate inscription (A. D. 840) found in the ruins of the Nalanda University was brought for the Exhibition from the Nalanda Museum. It states that king Bālaputradeva of the Śailendra dynasty of Svarnadvipa

(Sumatra) requested the king of Magadha to purchase on his behalf five villages and to present them to the Nalanda University for the maintenance of a monastery of students from abroad. The greatest surviving monument of the Buddhist religion, the Stūpa of Borobudur in Java was illustrated by means of suitable photo enlargements, whereas two original stone images from the Indian Museum representing Prajñā-pāramitā and Lokesvara illustrated the school of medieval Javanese sculpture.

Indonesian contacts with India seem to have continued right up to the 15th century, of which archaeological proof is forthcoming in the form of a large hoard of 294 bronzes (11th-15th century), discovered from the Buddhist site of Negapatam, an ancient port-town on the eastern coast of south India. Buddhists from Java and Sumatra had settled down at this place in the 9th-10th century, in the time of the imperial Cholas, whose celebrated ruler Rājarāja Chola (985-1018 A. D.) built two Buddhist temples, which continued to be visited by foreign pilgrims until the 15th century. Six select images of Buddha and Bodhisattva from that hoard were shown at the Exhibition by the courtesy of the Madras Museum.

India and Ceylon

Ceylon owes to India its religion, sacred language and some of the inspiration of its art and architecture. India on the other had owes a most profound debt to Ceylon in the preservation of the

entire Buddhist Pali canon with its voluminous commentaries, which have been preserved with remarkable fidelity in Ceylon, though it long ago disappeared from India itself.

In Indian inscriptions and literature, Ceylon is referred to under the several names of Laṅkā, Siṁhala, Tāmraparṇī, Āmradvipa, 'Mango Island' —a name derived from its resemblance to a mango in shape. Ever since the episode of the Rāmāyaṇa, Lanka has been a by-word in India. But first historical reference to the Island occurs in the second Rock-edict of Asoka who mentions Tāmraparṇī as one of the several countries receiving his missions of piety. Indeed, the Emperor's own son Mahendra and his daughter Sanghamitrā were responsible for converting Ceylon to Buddhism. An off-shoot of the tree of Enlightenment from Bodhgaya planted by Sanghamitrā in Ceylon is flourishing today under the name of Jaya-Mahabodhi.

Archaeological proof, however, of Ceylonese direct contact with India comes from the Gupta period in the form of an important inscription (588-89 A. D.) which was shown at the Exhibition. It states that a renowned Ceylonese monk named Mahānāman constructed a shrine at the place where Buddha had received Enlightenment. Ceylon also finds mention in the Allahabad pillar-inscription of Samudragupta (325-375 A. D.), who had friendly contacts with the contemporary king of Ceylon. The latter sent a mission to Samudragupta asking permission to build a monastery at Bodh-

gaya for Ceylonese pilgrims. Yuan-Chwang in the 7th century visited this magnificent establishment, which was then occupied by a thousand monks. Painted copies of the fresco-paintings from the royal palace at Sigirya (old *Simhagiri*, 5th century A. D.) with clear traces of Ajanta influence, and from the temples at Polannaruwa (ancient *Pulastipura*, 12th century), revealing Chola influences were made available for the Exhibition through the courtesy of the Asutosh Museum of Indian Art, Calcutta University.

India and China

Cultural intercourse between China and India covers a long history of about 1200 years from c. 1st century A. D. India owes to China the preservation in the Chinese Tripitaka of about 5,000 books relating to Buddhism and other branches of Indian literature. Almost all these volumes represent Chinese translations of the originals now lost in India. A stream of Indian scholars went over to China and great Chinese pilgrims proceeded to India in quest of sacred literature and learning.

India's contact with China reached its peak in the reign of Harsha, who not only himself sent an embassy to China in 641 A. D. but also received in return a Chinese mission in 643 A. D. bearing the Imperial reply to Harsha's despatch. The great Master of Law, Yuang-Chwang, revered both by scholars in India and China, visited the court of Harsha and studied in the Nālandā University for ten years. After his return to China three letters

were exchanged between him and the teachers of the Nālandā monastery. Originally they were written in Sanskrit, but their translations have been presеved in a Chinese *Life* of Yuang-Chwang by Hui-li. These were for the first time translated into English through the kindness of Dr. P. C. Bagchi of Cheena-Bhavan, Shantiniketan, and were exhibited in the Chinese section of the Exhibition. A traditional portrait of the pilgrim, kindly lent by Mr O. C. Gangoly, who obtaind it from a monastery near Chen-tu, in the province of Schwezan, was also shown. Archaeological proof of continued Chinese contact exists in the inscriptions at Bodhgaya of Chinese monks coming on pilgrimage to India to visit the holy places of Buddhism throughout the medieval period. A large inscription of c. 950 A. D. engraved on a stone-slab depicting the seven Buddhas, and recording the visit of the monk Che-Yi of the Han country formed an interesting specimen.

The other Chinese exhibits consisted of specimens of Chinese coins of the Sung period (960-1279) discovered in Tanjore district, illustrating commercial contacts between China and south India in the Chola period ; specimens of Chinese celadon ware from Arikamedu near Pondicherry, which as a trading sea-port was receiving Chinese vessels until 10th-12th century; and some celadon dishes from China belonging to the Mughal palaces of Delhi, one of them being inscribed with the name of Prince Shah Shuja, a son of Shahjehan and dated A. D. 1647.

India and Tibet

Tibet has always been near to the heart of India through its two sacred places, Holy Kailāsa and Mānasarovara, visited by numerous Indian pilgrims every year. These contacts date back to the period of the Mahābhārata. But it was in the 7th century that Tibet borrowed from India Buddhism and also the Indian script preserved with little change since that time. This transformation was brought through the genius and foresight of Srong-Tsan-Sgampo, the most distinguished ruler of Tibet, a painting of whom was shown on a silken banner from the Patna Museum. Like China, Tibet also has the credit of preserving a body of Sanskrit literature in translation in the Tibetan canon. A most valuable and rare manuscript of the Prajnā-pāramitā written in gold-letters in the Tibetan script (of about the 14th century) was lent by the Patna Museum for display at the Exhibition. Another manuscript of the *Kanjur* in Tibetan xylograph (reproduced with engraved wooden blocks) was lent by the Royal Asiatic Society of Bengal.

Tibetan art is specially rich in bronzes and silk paintings, mostly in the form of temple banners called *thankas*. A representative collection of both was made available for display at the Exhibition by the Patna Museum and the Bharat Kala Bhavan Museum of Banaras. Specially notable was a *thanka* showing the portraits as preserved in Tibetan tradition, of the Indian teachers named Diṅnāga, Asanga, Nāgārjuna, Aryadeva, Vasu-

bandhu and Dharmakirti—inspiring names in the history of Buddhist church, serving as lights to people both in India and Tibet. Two Buddhist *thanka* paintings presented by the Dalai Lama of Tibet to Pandit Jawaharlal Nehru were kindly lent by him for the Exhibition.

India and Nepal

India's contact with Nepal dates back to the 2nd century A. D. when the Lichchhavis of Magadha founded a dynasty in Nepal, taking with them all the essential elements of the Indian civilisation. The Nepalese language and script, religion and art, have all been deeply influenced from India. Nepalese art is best known by its remarkable images of fine workmanship, representing Hindu deities like Vishnu, Siva and Pārvati and Buddhist gods of the Trantric pantheon. Several specimens were shown at the Exhibition through the courtesy of Dr. Sen of the Nepal Museum. The old Nepalese school of painting (c. 8th-10th century) was represented by a few specimens of banners found in the Caves of the Thousand Buddhas at Tun-huang. Most of the available paintings from Nepal, however, are silken banners of the 17th-18th century, some good examples of which were exhibited, including a *thanka* depicting the god Mahakālā (17th century; lent by the Bharat Kala Bhavan).

On the dissolution of the great Buddhist monasteries in Bihar and Bengal due to the Muslim invasion, valuable illustrated manuscripts were taken to Nepal, where some of them have been

preserved until the present day. The Bharat Kala Bhavan lent two palm-leaf manuscripts of the *Prajnā-pāramitā* containing excellent illustrations of the Pāla school, one of them dated A. D. 894 in the reign of king Mahendrapāla of Magadha and the other A. D. 1093 in the reign of Rāmpāladeva. Systematic exploration in Nepal as the result of future contacts with India, may lead to the discovery of more treasures of this kind, including some of the oldest manuscripts of Indian texts.

Room 4 : India and Central Asia

Chinese Turkistan, the "Innermost Heart of Asia" as it is called, is a vast basin of about 1,500 miles from east to west and 600 miles from north to south. It is crossed by two great trade-routes connecting China with the West, a northern route through Kucha, Karashahar (old *Agnidesa*) and Turfan, and a southern route through Yarkand, Niya and Miran, both finally converging at Tun-huang on the western frontier of China. These, 'Silk Routes' were the principal means of over-land communication between India and China for a thousand years and were known to the Chinese pilgrims, e. g. Yuan-Chwang, who selected the northern route for his journey to India and the southern route for his return journey. The cities along these routes might indeed be described as stages in a pilgrim's progress, both to and from China. Almost all of them have yielded rich archaeological material throwing light on a thousand years of history of this region, and presenting a

picture of a rich and assimilated cultural pattern. In this great crucible, four civilisations, Greaco-Bactrian, Iranian, Indian and Chinese, met and mingled with one another round the central theme of Buddhism.

Sir Aurel Stein, during his three expeditions to Central Asia (1900–1, 1906–8, 1913–16) discovered an exceptional wealth of material in the form of important art-specimens and manuscripts in Sanskrit, Chinese, Syriac, Soghdian, Turkish, and in unknown languages, such as Tocharian and Khotanese. In the Caves of the Thousand Buddhas, a walled-up chapel disclosed valuable paintings on silk. India's share in this cultural inter-mixture preponderated over the rest mainly through the influence of Buddhism, and both the artistic and literary remains furnish important material for reconstructing substantial chapters in the history of Greater India.

Select specimens of rich Central Asian material were displayed in nine show-cases, including gilt and painted stucco figurines from Niya, Miran, Khotan and Domoko (4th-10th century) ; terra-cotta votive plaques depicting Buddha and other deities from Khotan (7th-8th century) and from Kharakhoto shrines (8th-10th century) ; numerous objects from the Astana cemetery included grave figures and even cakes and pastries made of dough and bran ; textiles including embroidered and painted silk and woollen tapestry ; and objects of horn, leather and fibres. Numerous documents on wood in Kharoshthi characters (c. 1st-2nd century

A. D.) were found at Niya, written in a Prakrit dialect adopted as the official language in south-eastern Turkistan. The documents are mostly of two kinds, wedge-shaped (*kilamudra*) used for communications of an official nature, such as royal decisions and instructions to local officials, and oblong (*takhti*-shaped) used for private deeds of agreement, bonds, etc. The tablets were held together by a string, sealed on the outside with a clay seal. The two inner sides were used for writing purposes and the address was written on the outside. Select specimens of these were exhibited.

Sir Aurel Stein had also recovered a number of silk-paintings from the "Caves of the Thousand Buddhas", constituting one of the most valuable records of painting showing Indian influence. They served as the *dhyana-patas* for the followers of the Meditation School and illustrate a whole art of pictorial representation of the paradises of the Bodhisattvas, Amitābha, Manjusri and Maitreya, Those showing Sukhāvati, the heaven of Amitābha are of special artistic merit and interest. One silk-painting reproduces the well known statues in the Buddhist holy places of India in about the 7th century A.D. The Chinese inscriptions record names of the Indian originals at Srāvasti, Kapilavastu, Rājagriha and Vārāṇasi (Banaras). Evidently these were records carried off by the Chinese pilgrims on their return journey for the edification of their co-religionists at home. A selection of these large silk paintings was arranged in the western corridor of the Exhibition.

Original fresco-paintings removed by Sir Aurel Stein from the walls of shrines and monasteries in Turfan and other sites of Central Asia, were also on show in a separate building as part of the Exhibition.

Photographic enlargements of important specimens of art throwing light on Indian civilisation in foreign lands were also exhibited in one gallery, amongst which the following are noteworthy :—

1. Mother India on a silver dish found at Lampsacos in Asia Minor (original preserved in the Istanbul Museum). Mother India wearing a *sari* is shown seated on a chair of ivory legs, surrounded by a parrot and another bird and two animals one of which is a tiger and another representing a ferocious dog of the breed once reared in the Salt Range of the Panjab.

2. Ivory figure of the Indian Goddess of Love standing in an amorous posture with her two attendants, found in the ruins of Pompei. This figure got buried in 79 A. D. when the city of Pompei was enveloped in volcanic eruption, and therefore must have been taken from India sometime about the middle of the first century A. D. It is a genuine Indian specimen showing strong Mathurā influence in drapery, ornamentation and plastic feeling.

3. Medieval Indian textiles found at Fostat in Egypt, showing typical Indian patterns like the *hamsamandala* and the scene of a boar-hunt. The human figures show the same pointed nose and features, as are found in the early Jaina paintings.

These fabrics appear to have been taken by the Arab traders who were visiting the ports of western India and Gujarat from 10th to 12th century.

Technical Problems

Some essential technical problems are inherent in every exhibition and it is worthwhile recording our experiences of the Inter-Asian Exhibition in relation to them.

(1) Loan of Exhibits : Lists of likely exhibits from each museum or art collection were first made by us and then forwarded to the curators with a request to supplement them by such other exhibits as in their opinion would be useful for our purpose from out of their collections. This plan worked quite well, but it is necessary that negotiations for loan of exhibits should be taken in hand sufficiently early, at least four months in advance of the exhibition. Most of the curators have to obtain sanction of their governments or controlling authorities and this naturally may take a couple of months to fix up definitely the loan material that would be available.

(2) Transport : Although exhibits were brought from such distant places as Calcutta, Bombay and Taxila, in all cases arrangements were made for transport of exhibits by special messengers to avoid all possible chances of loss or damage in transit. Such an arrangement although involving the organisers in an additional expenditure, ensures the safest and quickest method of transport for the exhibits and should be followed in all cases where possible. In most cases museum curators obliged us

by sending antiquities through their own officials, an arrangement which was greatly appreciated as contributing to the safe arrival of the antiquities. Great care should always be taken in the matter of proper packing and no expenses on this account should be grudged.

(3) Display : As far as possible all the material intended for the exhibition should be in the hands of the organisers at least a month before the exhibition opens. This is very necessary to provide suitable display to the material, to improvise decent cases and labels, etc. In our case the Inter-Asian Exhibition was to open on the 22nd of March and by the 1st week of March a very considerable number of the expected exhibits had been delivered to us, permitting good time for proper display. The job of putting the exhibits on show entails numberless technical details requiring individual treatment in many cases. Stone antiquities, stucco figurines, terracotta objects had to be provided with wooden mounts. Paintings, silk banners, textiles, photographic enlargements, coins, jewellery, illustrated manuscripts, each class presented its own problems of display and in order to cope suitably with them in a really first-class manner much time, money and care have to be spent on the job of display and arrangements.

(4) Labelling : One of the most essential and at the same time the most exacting work in a good exhibition is that of labelling. Besides providing sign-boards for the different rooms and cases, general descriptive labels in English, Hindi and

Urdu were provided for each room, and then detailed labels for each case, class of exhibits and individual object were provided. An attempt was made to make the exhibition serve its educational purpose mainly through a scheme of elaborate labels. In addition to this guide-lecturers were provided for each room.

(5) Dismantling : The dismantling of an exhibition is a job which requires as great a care, if not more, as the work of assembling it. It is of the greatest importance that the loan exhibits be returned with promptness and in as satisfactory condition of packing and transport as attended them on their inward journey. Any care exercised in this respect fosters assurance in the mind of those who permit their valuable treasures to be sent out and this feeling of assurance becomes a great asset affecting all future exhibitions. Any mishandling in this respect has a bad reaction. No good exhibition should leave behind a legacy of loss or damage. For the transport of exhibits on their return journey the same arrangement was made, viz. carriage through special messengers. In this trip it were mostly our own officials entrusted with the work of taking the exhibits under their personal custody, delivering them at the other end in a satisfactory condition and obtaining clear receipts for them.

(6) Printed Catalogue : A good exhibition must have its printed catalogue also. Although time was extremely limited it was possible for us to get our own catalogue of the Inter-Asian Exhibition printed

and published just in time for the opening show on the 22nd March. Our catalogue was a book of 52 pages priced 4 annas. It was planned in two parts. Part I consists of historical notes on India's cultural interconnections with Mesopotamia, Iran, Afghanistan, the Classical West, Central Asia, China, Tibet, Nepal, Ceylon, Burma, Siam, Cambodia, Champa and Indonesia. Part II deals with the description of the exhibits as arranged in each room and case. For writing Part II of the catalogue advance descriptive lists of the loan exhibits were invited from each institution. In order that such lists may be useful for the intended purpose it is essential that full description, period and size of each exhibit be correctly recorded in the lists supplied by each institution.

A stall at the entrance for the sale of photographs and plaster casts of select exhibits and of the publications of the Archaeological Department rendered useful service. A big map of Asia ($6' \times 4\frac{1}{2}''$) showing India as the focal point linked to other countries by her cultural intercourse in the past offered a pictorial commentary on the plan of the Exhibition. Ancient trade routes by land and sea as well as old place names were shown on this map. Photographic copies of it were made available for sale.

In fact the Exhibition of Asiatic Art and Archaeology visualised to some extent the historical background of the idea underlying the Inter-Asian Relations Conference itself and this was the secret of its popularity and the motive force of its success.

XII

REPORT ON INDIAN MUSEUMS

The Carnegie Corporation of New York, the second biggest charitable foundation in the world for advancement of culture, made a grant of 10,000 dollars to the Museums Association, London, for preparing a Survey and Directory of Indian Museums. Accordingly Mr. S. F. Markham, Empire Secretary of the Museums Association, and Mr. H. Hargreaves, formerly Director General of Archæology in India, visited in the winter of 1935-36 the museums and art-galleries in India and made a comprehensive survey of them all. The results of their labours are now presented in a fascinating volume of 229 pages entitled, *The Museums of India*, the first part of which gives in eleven chapters a general survey of Museums dealing with their history and distribution, finance, administration, personnel, character and scope, functions in the way of collection, preservation, interpretation educational facilities, and research, and co-operation. The second part gives a complete Directory of 105 museums in India wherein for the first time we can find in one convenient place the details of their history, building, scope and collections, publications, educational activities, staff and finance. etc.

The critical portion of the Report tells us that India is on the lowest rung of ladder in her museum service when judged with standards applied to European or North American museums. With an equal population Europe has 5000 museums, India has only 105. Whereas Great Britain and U. S. A. spend about 7½d. per head on museum services, India provides about 1/30th of a penny per head.

Though the first museum collection in India was founded as long ago as 1796, there were only twenty-six museums before 1900, the rest having come into being during the last three decades and a half.

It is gratifying that all provincial capitals have now flourishing museums, except Rangoon where the Museum has not been opened to the public since 1905. Still as the Report shows there are fifteen towns of over 100,000 population which are without a museum, important instances being Ahmedabad, Cawnpore, Bareilly and Meerut, which command unique areas fruitful for ancient relics. Museums in India belong to Central and Provincial Governments, Indian States, local bodies and learned Societies. The total amount allocated from all these sources to museums in India is less than Rs. 720,000. Only 17 have incomes of over Rs. 10,000 and count amongst the most efficient museums of India. The Report introduces a comparison by saying that the total amount spent on Indian museums is less than what is spent on a single really good museum in any one of the great capital cities of Europe or America, and that the

five richest Indian museums have a larger income than the remaining 100 put together. Naturally meagre budgets add to the difficulties of an efficient museums service in the country. The report also draws attention to the lack of public benefactions for Indian Museums, which are so often a feature of the Museums in U. S. A. and Europe.

As regards administration, we are told that of the 105 museums no less than 37 are directly administered and financed by the Government of India or Provincial Governments, 27 museums are attached to colleges and universities, 27 are maintained by Indian States, 7 by Municipalities and 6 by Societies. There is not one privately endowed museum.

In a few Government Museums Committees of Management or Boards of Trustees have been appointed. The Report suggests that Managing Committees should function efficiently and should consist of such members as are men of acknowledged integrity and learning, have an enthusiasm for museums and are prepared to give time to understanding modern museum practice. This would go a great way in improving the administration on one hand and stimulating curatorial and educational activity on the other. But the soul of a museum is its Curator. His enthusiasm, training, inspiration and devotion to duty are indispensable factors to make the museum a living institution. The curatorship of Indian museums is far from satisfactory. Amongst smaller museums the Report however makes brilliant exceptions to this generalisation in

favour of the museums at Darjeeling, Mathura Peshawar, Taxila, Poona and Gwalior. The salaries in many cases are surprisingly low. Coupled with this is the absence of inspection and co-ordination and facilities for travel and study in other museums.

We are rightly informed that in Indian museums there is a bias in favour of archæology and historical material, and that this is intelligible when we realise the pride that the cultured Indian takes in the history of his country, and the comparative ease with which archæological material can be secured. Nineteen museums are devoted entirely to archæology and sixteen to what might be termed historical material in the widest possible sense, while no less than thirtyfive other museums have sections of archæological and historical collections, some of them such as those at the Indian Museum, Calcutta, Prince of Wales Museum, Bombay, and the Museums at Chamba, Lahore, Hyderabad, Lucknow, Nagpur and Madras have extensive and important archæological collections. There are also museums devoted to Art collection of pictures, paintings, silk banners, ethnological collections, agricultural, forestry, commercial, medical and natural history specimens.

Amongst functions of museums the authors of the Report have drawn attention to the following points :—

(1) Collection of only suitable exhibits that definitely assist in developing the theme of the particular museum. (2) Preservation and chemical

treatment of relics to safeguard them against pests or decay. The task is of the utmost importance and needs immediate attention otherwise many of India's priceless treasures will not only deteriorate but be lost for ever. It seems expedient to appoint special chemists in each province to cope with this work and also to train curators in modern preservative methods so that they may be enabled to give personal attention to the objects under their custody. (3) Interpretation—An exhibit in a museum derives its full value from being interpreted intelligently both to the literate and the illiterate. For this purpose recourse should be had to efficient and extensive labelling, which should be of the first class. Key labels must also be provided ; labels should be in English and in the vernacular of the place. The principle in exhibiting should be to exhibit less and to reserve more, always avoiding overcrowding. Introductory show-cases containing relief model of the neighbourhood, charts and maps should also be provided near the main entrance. It is also necessary to advertise the museum at the local Railway Station and in the principal thoroughfare of the city. (4) Educational Facilities—in the form of lectures, welcome invitations to school and college students with arrangement for gallery lectures, guide-books, handbooks, postcards, photographs and reproductions. The Report rightly emphasises that there is much scope for improvement in all these directions and enthusiastic curators must employ themselves at the earliest opportunity to make available

some or all of these facilities at the museum consigned to their charge. Small publications of the "What to see in the Museum" order and short handy one anna series guides can do much to arouse popular interest in the collections. (5) Research Publications—The Report has collected important information in its Directory about the publications of Indian museums. It is satisfactory that most of the larger museums now publish catalogues. But only about 20 of the 105 museums contribute anything towards an elucidation of their collections in terms of research publications. Outside the Presidency towns most of the museums are ill-equipped with books. It must be confessed that the task of the curators becomes very difficult in carrying out their duties efficiently when deprived of their working tools, viz. books and research journals. It is disappointing to note that only 16 museums publish Annual Reports and for the most part these are thin publications of a few pages often without illustrations. They give the minimum of information and are stereotyped in character, differing from year to year in little save statistics. It is necessary to make these Reports more respectable and informative.

About mutual co-operation amongst museums in the matter of exchange the authors observe that the collections of India are among the most static in the world, they grow, but they do not circulate.

The Report ends with a summary of its recommendations grouped under the following three heads :—

(*i*) Action which might be taken by the Government of India.

(*a*) The provision of greater financial assistance for the better museums.

(*b*) The appointment of an Inspector General of Museums with European experience, for a period of at least three years, who would train a qualified Indian officer to succeed him. The latter's training in India should be supplemented by an extensive course of study abroad.

(*c*) The granting of scholarships for the training of curators and the provision of opportunities and facilities for their training.

(*d*) The provision of a new constitution for the Indian Museum to allow of the appointment of a full-time permanent Director in charge of the whole museum, with permanent fulltime Keepers for each section.

(*e*) The revival of the Standing Committee on Museums and Museum Conferences and the provision of funds to meet the cost of the Committee, travelling allowances involved and the necessary printing. (The last Indian Museums Conference met in 1912 at Madras under the presidentship of Dr. Vogel.)

(*ii*) Action which might be taken by the Provincial Governments and States, Municipalities and Societies.

(*a*) The provision of more funds for good museums and closing of useless museums.

(*b*) The appointment of fully qualified and active curators at adequate salary scales.

(*c*) The granting of scholarships for the training of curators and the granting of facilities for their training.

(*d*) The strengthening in every way of the connection between museums and education.

(*e*) The appointment of Museum Committee of influential persons interested in museums, having a knowledge of museology and prepared to give time to attending meetings and paying visits to the museum.

(*f*) Ensuring that the collections are catalogued and the exhibits carefully preserved and labelled, and that handbooks, catalogues and guides to the collections are prepared by the curator or other qualified persons and sold at the lowest possible price to visitors.

(*g*) The consideration of the questions whether public museums should not be set up in all towns having a population of over 1,00,000 persons.

(*iii*) Action which might be taken by Curators, especially those in the smaller museums.

(*a*) Decide what is to be the scope and purpose of your museum. Allocate definite rooms to definite subjects.

(*b*) Keep rigidly to your plan and ask yourself apropos of each object; what will the visitor learn from this and the label I give

it ? Exhibit nothing without an intelligent label.

(*c*) Prevent overcrowding, and see that all labels and exhibits are clean.

(*d*) Put redundant specimens into store or reserve.

(*e*) Where possible, supplement specimens and labels by explanatory photographs or pictures.

(*f*) Have all textiles and other perishable specimens not only under glass, but in air-tight cases, and take adequate precautions against dust, pests and sunshine.

(*g*) Have quarterly inspection of all perishable specimens for any signs of pests, cracking or bleaching.

(*h*) See that very valuable specimens are kept under lock and key, or are continually watched.

(*i*) Keep the museum and yourself up-to-date.

(*j*) Get your committee really interested in the museum, and stimulate their co-operation.

(*k*) The most noteworthy objects should be made more conspicuous and should be mentioned in a cheap general guide.

(*l*) All exhibits should be so exhibited that they can be conveniently seen without stooping or straining the eyes.

(*m*) In all large museums and galleries clear plans should be placed conspicuously in the

entrance hall and at all central and pivotal points indicating quite clearly where the visitor is standing and how he is to find his way to other parts of the building.

Both Mr. Hargreaves and Mr. Markham deserve our heartfelt thanks for the immense labour involved in producing such a valuable and illuminating document on Indian museums. We believe that this epoch-making publication will go a long way in the alignment of our museums with the ideals and practices common to such institutions in other advanced countries. Relics of Indian civilisation are of world-wide importance, and their preservation and interpretation are matters of concern not only to the Indians whose past they glorify but to cultured people all over the world.

It may be added that the Indian Museums Conference is going to be resurrected at the forthcoming session of the All-India Oriental Conference at Trivandrum in December, 1937. It is under consideration that as a result of the deliberations at this meeting a permanent body like the Museums Association of India should be organised to evolve the growth and development of the Indian Museums movement and to give effect to the recommendations outlined above. Invitations have been issued to Curators in India on behalf of the Organising Committee by Mr. G. V. Acharya, Curator of Prince of Wales Museum, Bombay.

XIII

PRESIDENTIAL ADDRESS

[At the Third Annual Meeting of the Museums Association of India, Patna, 31st December, 1946.]

Gentlemen,

I feel grateful to you for the honour you have done me in inviting me to take this chair today. I persuaded myself to do so to fulfill a call of duty which we all owe towards our parent body, the Museums Association of India. At the outset my thoughts go out to our distinguished President, the late Rao Bahadur K. N. Dikshit, who gave the best of himself to the cause of Indian archaeology and even after retirement was actively associted with several scientific bodies working in the field of Indology. He was the Founder-President of our Association and during the last two years that he held this office he not only organised it but also secured for it a solid financial footing. He put freely his vast experience and influence at the service of our organisation and we owe a deep debt of gratitude to him.

We are meeting here in the great city of Pataliputra, and in the hoary land of Buddhism. Nothing is more appropriate today to inspire and guide us than the spirit of the great Buddha who lived for the good of all and worked for the happiness of all. That should just be the motto of the museums service according to the most up-to-date ideals.

World War II had deeply disturbed the cultural programme of each country and at the end of it we now find ourselves face to face with the pressing problem of reconstructing the soul of civilisation. The new times have brought in a new outlook on many a problem and not the least important is that relating to museums. It is now admitted that the museums must play their full part in the cultural understanding which is the need of the hour. Only a culturally balanced society can offer the condition of equilibrium essential for the progress of humanity. Only by understanding the soul of man through the eye of culture can we attain that harmony and love which would act as a guarantee against future dissensions and discord. The United Nations Educational, Scientific and Cultural Organisation has discussed this problem thoroughly and come to the inescapable conclusion that man must understand man more fully in order to evolve a peaceful life on this happy earth of ours. At a recent Conference in Washington of the National Commission organised by the Department of State to co-operate with the UNESCO it was declared that "Popular Libraries and Museums are amongst the main effective means for reaching masses of people through a personal approach and for providing the individual citizens with resources which lead to international understanding." In order to achieve this end an International Council of Museums has been created with its headquarters in Paris which contemplates the organisation within each one of the nations of the world of

Commitees on "International Co-operation Among Museums" composed of leading museum men widely representative of the Museums within their respective countries. The Museums Association of India has also received an invitation to co-operate in this programme.

But the Museums movement in India is still in its infancy. In a country of sub-continental dimensions there are just a handful of museums, and their integration in the cultural and educational life of the people is not yet a reality. The leaders of thought in India have only recently begun to perceive the importance of museums in the cultural uplift of the people. Those of us who are in the field realise that the state of museums service is not what it should be. The Governments, the people and the museums staff, all have their share of responsibility for the backwardness and neglect of museums. The Hargreaves-Markham Report on Museums in India stating the truth about our museums service rather bluntly served as any eye-opener and did at least this much useful service to us that it made the curators conscious of those shortcomings with which they were confronted. The reaction of that verdict has been quite healthy and there is a general honest endeavour amongst museum officials to improve the condition of their service. But there is one hard fact which every curator knows. The curator in a local or in a provincial museum is a solitary figure struggling to render an essential service and to raise the efficiency of his

profession. He is very often discouraged by failing to evoke adequate response amongst those who control the museums on one hand and amogst the public on the other whom he intends to serve. In higher Government circle there seems to be general agreement that agriculture and industry, communications and health are essential programmes of reconstructions which must be seriously taken up for the nation, but nobody seems to realise that the museums also deserve a high priority in the future plans of nation-building as one of the most potent instruments of mass education. The voice of the curators is feeble and it seems to reach neither the authorities who control museums nor the people who are our final masters. This is the greatest snag in the progress of the museums movement in India. Agriculture, health, industries, each one of these subjects has a central department and a central board reinforced by many provincial organisations powerful enough to take care of their respective interests, but the museums and the cultural items have no central or provincial focus to advance their cause. People as well as the leaders both have to be made museum-minded and this cannot be done unless and until there is a national institution which would act as the central custodian of our cultural interests.

A National Museum alone can accomplish this task. With its recognised status and strength the National Museum would secure recognition for museums in the life of the nation. So long as India

does not have its National Museum the museums service of our country will remain stunted and gasping for life and expression. It is, therefore, essential in our own best interests as well as in the broader interests of the nation that a National Museum should be established as soon as possible. Such an institution on an all-India basis is expected to establish a standard of museums service which will undoubtedly have a very wholesome effect on the entire museums service of the country. When a first-rate National Museum functions at the centre our people will become conscious of its significance and this will exercise a healthy influence in moulding the future of the provincial and local museums. Adequately financed, suitably housed, efficiently staffed, and functioning with full-fledged departments of archaeology, art and anthropology—a National Museum of this design will be an asset to us all and an institution of which the whole country will feel proud. The National Museum will serve as a focus which will reflect the best that has been created in India during the last 2,000 years and more in the domain of art and culture. Without such a centre India's cultural expression remains feeble and it is only the National Museum which can undertake to put the case of India's cultural heritage on an international footing. If India wants to speak to the rest of the world her powerful voice must be conveyed through the agency of a National Museum. No other institution, howsoever well organised in its own sphere, can do that duty.

Each first-rate country has its national focus in the form of a museum through which it speaks to the outside world. There can be no option for India in this matter. Either she takes steps forthwith to organise its National Museum or she remains culturally backward and intellectually poor. All her spiritual heritage in the domain of art and aesthetics will have to wait for eloquent expression indefinitely without the living aid of a big central museum. The sooner it is realised the better it will be for us. On the other hand, whatever good and valuable by way of museums service is being done in other countries cannot be grasped by our people unless it be through the agency of a central living institution like the National Museum of India. We read in the Museum Journals from England, America and France of the great strides that have been taken by the museum movement in other countires in order to make the people conscious of their creative heritage and culture. Indeed the museums service in some countries has taken the form of a folk movement in which the society as a whole is beginning to take interest. The thrill and the joy in such movements would be felt by us if they were transplanted to our land through the directing agency of one great central institution the work of which we may all respect and admire. The museums in England and America have attained a very high standard. How can we attain something of that standard is the problem before us and its solution implies that we create in our own country a national focus of

the same standard. It will help to reflect as in a mirror the light of the outside world on India and will itself stand as a light-house for the outside world to be benefited from the light that is in India.

Here we must dispose of a fear that may be in the minds of some. In order to achieve progress on right lines we must be truthful and truth requires frankness of statement. Many of us who are in charge of a local museum or a provincial museum may not entertain a healthy reaction towards the establishment of a central institution because of a fear of rivalry or of domination from the bigger institution. I must state categorically that such a fear is absolutely without basis and is rooted in not understanding properly the relative positions of the national and provincial museums. The true function of provincial museum is distinct from that of a national collection. Those countries which have first-rate national museums have also to maintain a number of provincial and local museums. There is all the scope for co-operation between the two and none for rivalry. The National Museum helps local institutions by placing at their disposal the expert assistance of the technical staff, by giving loan collections, by setting a high standard of museums service and publications and by raising the status of the museum as a whole. Provincial and local museums are certainly going to gain by a big central museum and not in any way lose by its establishment. We may take the

example of great universities like Oxford and Cambridge. They have served to tone up the entire system of education in England and even outside and served as beacon lights for provincial universities and colleges. The standard of efficiency and of service that would be established by a National Museum will tone up the museums in the country, and even if a portion of that standard can be attained by a local institution that will operate to its advantage. The National Museum and the provincial museums are to be viewed not as exclusive to each other but as inclusive and comprehensive of a unitary programme of cultural service. Both of them have to co-operate in building up something of first-rate value that they can be proud of. The provincial institutions are not going to be squeezed out, but must function as integral parts of the country-wide museums service. They are the stones of which something truly great can be built. There are many things which only a National Museum could do; at the same time many other things which it cannot do and which can be done only by a provincial or a local museum. A National Museum can represent the general culture of a period, but for representing special schools of sculpture like those of Mathura and Sarnath, Nagarjunakonda or Nalanda provincial and local museums must be created. We have to remember that even the finest museum in the world is incomplete without the provincial museums which concentrate on exhibiting the culture of their respective regions. We must, there-

fore, build up a central museum. All curators have to co-operate in this task both mentally and materially. The fear of being excluded, the fear of rivalry or the fear of being squeezed out, these fears are entirely baseless so far as the mutual relationship between a National Museum for India and the provincial museums is concerned. They can thrive on the basis of the closest co-operation only.

In a vast country like ours provincial and regional museums have a great part to play and are indispensable for the cultural reconstruction of each region. The greatest need of the existing provincial museums is reorganisation on right lines. Some of them are at present mere junk stores, hap-hazard collections resembling the odd *kuttiya-pana* stores of old Jaina literature where everything in the three worlds ranging from a wondrous demon to a heavenly being was available. Such collections wherever they be must be sternly weeded out and the museum should emerge as a centre where collections are intelligently displayed with a definite purpose. Provincial Governments everywhere should take urgent steps to start the work of proper reorganisation in the provincial museums under their charge. In this work the Museums Association can give a lead by suggesting to various governments as to what is required to be done. I am informed by our Secretary that an exhaustive scheme of museums reorganisation has been prepared by the curators of the Prince of Wales Museum

for submission to the Bombay Government. It is proposed to recast it for the Museums Association and to submit it to all Provincial Governments. The U. P. Government have already appointed a Committee to determine the future plan and scope for reorganising their Provincial Museum. A properly organised provincial museum should have representative sections of Archaeology, Arts, Anthropology and Natural History. Each section should concentrate on drawing its material on a regional basis in the first instance. It should begin by presenting in its galleries the geological picture of the land, the plants that land has produced and the animals that live on these plants, and finally come to the culture of man from the primitive times to civilised times. Each section must be placed in charge of a properly trained man with university qualifications and the whole staff should work in a team spirit to make the provincial museum as representative of provincial life and culture as possible. The natural history sections are generally the most popular sections in our museums, but in order to fulfil their educational purpose they must be scientifically organised and they should become real centres for creating interest in the bird and animal life of the province. The historical study of Indian birds beginning from the *Rigveda*, through the inscriptions of Asoka and classical literature, right up to the modern times is a vastly interesting topic which is bound to create much popular interest in the subject, if properly presented in relation to the real bird life of

the country. We read in the *Satapatha Brahmana* that there were bird experts or ornithologists called *Vayasavidyika* who made a detailed study of bird life and acquainted the king with it. India is a country where birds are respected and a detailed knowledge of the life-habits of our birds will be received with a sense of thrill by the people. I believe it is the duty of our curators to propagate that knowledge properly. Natural History sections, therefore, should be made real centres of education and it is worth while to invest money in building such sections in every provincial museum.

The curators are the fountains of energy and goodwill that vitalise a museum. They have to convert their institutions into seats of inspiration for art and beauty, into living centres for radiating knowledge. Curators must learn to do their job like true scientists. Science implies precision of knowledge, clear thinking and a will to grapple with the real problems of life. These are qualities which we have to cultivate in order to do our job well. If in most places we find ourselves cast into a state of suspended animation, a big share of fault is our own ; we have been too indulgent with ourselves and have tolerated too long a gap between our people and the museums. Times have changed and we must realise that we are the servants of the people. We have to go to them and bring the museum into their consciousness. We have to get the people come to us and to ask us questions, even inconvenient questions, so that they gradually become museum-minded. The sincerety of a curator

can be measured by the number of people that he may persuade to visit his galleries by his special efforts through lectures, demonstrations, and frequent exhibitions. We must have faith in ourselves and faith in our people. Each curator will have to act with a new inspiration firstly to set his own house in order, and, secondly, to convey the contents and the message of his collection to the people. The controlling authorities or employers who now seem indifferent will also respond to our repeated efforts. It is our duty to convince ourselves honestly that we devote our time and energy to improve the museum under our charge to the extent it is possible with the available amount of money and resources.

It is not my purpose here to go into details of the specific problems which confront curators, but it is certainly my desire to convey to you in a friendly manner the truth that a real energetic man can impart a new tone to his institution and can increase effectively its scope and power to spread knowledge. Those institutions which are of a higher standard have a duty cast upon them to help in diverse ways the curators working in remote centres with lesser facilities at their disposal. The Association reflects our common will to introduce efficiency into our service. During the three years of its existence we have had a good deal of general talk about the necessity of making all round improvement. I think we generally agree that there is much scope for work still to be done. What is now required is to obtain a detailed know-

ledge of the technique with which first-rate galleries can be organised. We have a score of problems to understand and to solve ; for example, the arrangement of special galleries of sculpture, paintings, documents, manuscripts, textiles, art objects, etc. ; preservative treatment of specimens ; building of reserve collections ; preparation of casts in clay or plaster to match with the original specimen ; systematic registration ; proper publication of the material in our custody in the form of albums, picture post-cards, guide books, monographs and catalogues, and preparation of educational films on art, archaeology and the lives of the people. Each one of these problems involves technical knowledge and it is the business of a curator to understand these problems to the extent that he can have the job in each line done in a satisfactory manner. It is essential for each provincial museum to have a minimum staff of preparators consisting of a photographer, a first-rate modeller, a draftsman-artist and a taxidermist. We have to take steps to secure such trained staff where it is lacking. At the same time there may be institutions with limited resources which cannot afford to employ such trained officials. For their use and for the use of others also it would be advisable to avail of the services of part-time experts in each line. A really good modeller is one of the prime needs of many museums, and it would be worth while for several museums to join and engage the services of a modeller-artist on regional basis serving the area covered by an Archaeological Circle. For example,

one modeller for Western India would have whole time job and can be usefully employed by several museums in that area entering into a mutual arrangement. What can be achieved in the line of first-rate casts was recently seen by me in Ahmedabad where the unique specimens of South Indian bronzes in the collection of Mr. Gautam Sarabhai have been faithfully reproduced in excellent casts available for museum purposes. The supply of plaster casts should soon become a common feature of our future museums service.

It seems necessary to make special reference to the prehistoric material that is stored in many a museum. At present it mostly appears as a meaningless lumber both to the museum man and the visitor. We have to grasp clearly its importance in the context of the early spread of Man on our earth. The crude palaeoliths and neoliths if properly presented would explain the process by which our river valleys, woods and mountains were first opened up and made habitable for the primitive man. They would also offer a commentary on the skill of the early man, his profession and his ability to use artifices in his domestic life, his animal associates and other interests. The early pottery, implements, figurines and other remains of material culture have to be explained against the backgrounds of the culture which characterised the various ages of stone, copper and iron. The modern man carries within him a hidden interest in his early ancestors and if we succeed in presenting an intelligent picture of the primitive man by means of

suitable maps, charts and photographs we will have invested this dull subject with great interest.

The modern conception of museums is that they should be reposeful centres of art and education. People are looking to museums as true temples of Muses, sweet inviting homes radiating light and knowledge where human mind may become conscious of its spiritual heritage for sometime, places to which man may turn for enjoyment, enlightenment, and education. In such a conception the make-up of a museum has also undergone much change. In all modern museums everything is to be streamlined; fittings, furniture, showcases, pedestals, lighting and colouring scheme—all should be elegant, restrained and light. Each object of art enshrined in a museum is a symbol of spiritual creation. The museum should give to it that setting and display by which it may reveal its full beauty and meaning.

The museums service intends to serve both the expert specialist and the common man. It has to strike a golden mean between the two and to tread the path of balance by which its purpose can be fully served. The new museum has to carry out a comprehensive programme of educational activities for schools and colleges. It seems very surprising to see people thinking of planning education without putting museums and all that they imply by way of visual instruction in the forefront. Museums must be given a very high priority in our educational programme and with the aid of lectures,

pamphlets and exhibitions, one good museum could be the centre of light to all educational institutions in a particular area. A museum thus would be supplementing in a very real manner what hundreds of schools and colleges seek to do. It would be of very great value to associate teachers with museums into a common "Museum Service for Schools."

The museums and art galleries are the possessions of the whole nation. The entire society should take a sense of pride in them and consider them as its own. The people in a democratic society are the real patrons of art and culture, and an object of art in a museum or art gallery is a source of joy to all for ever. A properly organised museum makes it fulfil that function in the right manner. The museums and the people are thus most intimately related to each other. The consciousness of this fact must dawn on all of us and thus alone can museums come into their own in this rapidly advancing world.

XIV.

अखिल भारतीय संग्रहालय परिषद् के अहमदाबाद अधिवेशन में २७ दिसम्बर १९५४ को सभापति पद से दिया गया भाषण

[Inaugural Address at the Ahmedabad Session of the Museums Association of India, 27. Dec. 1954]

सदसे नमः,

अखिल भारतीय संग्रहालय परिषद् के इस अधिवेशन के सभापति रूप में संस्था की सेवा करने का आपने जो मुझे अवसर प्रदान किया है मैं उसके लिये आप सबका हृदय से आभारी हूँ। आपकी इस उदारता से मैं अपने को सम्मानित मानता हूँ। आरम्भ में मैं यह आवश्यक समझता हूँ कि अपनी ओर से और आप सबकी ओर से उन दो मान्य सदस्यों के लिये श्रद्धांजलि अर्पित करूँ जो अब हमारे बीच में नहीं हैं। पहिले महाभाग दीवानबहादुर श्रीराधाकृष्ण जी जालान हैं, जो इस संस्था के आजीवन सदस्य थे। उन्होंने पटना में गंगतट पर स्थित अपने भव्य प्रासाद में भारतीय सिक्के, हस्तलिखित पोथी, वस्त्र, चित्र, एवं अन्य अनेकविध कला सामग्री का जैसा अपूर्व संग्रह किया था, वह एक व्यक्ति के लिये अत्यन्त प्रशसनीय कार्य था। जालान साहब के सौजन्य और आतिथ्य का यहाँ उपस्थित कितने ही मित्रों को निजी अनुभव होगा। अपने पीछे वे जो बहुमूल्य कला सामग्री संग्रहीत छोड़ गये हैं वह उनके द्वारा राष्ट्र की सच्ची सेवा हुई।

दूसरे सज्जन, जिनके वियोग का हमें दुःख है, श्री रणछोड़लाल जी ज्ञानी थे। वे १९४४ से आजतक हमारी परिषद् के प्रधानमंत्री

रहे और उन्होंने अनेक प्रकार से अपना समय और शक्ति देकर संस्था के कार्य को आगे बढ़ाया ।

ईश्वर दिवंगत व्यक्तियों को सद्गति दे ।

आज हम एक ऐसे स्थान में एकत्र हुये हैं जो अपने देश के अत्यन्त प्राचीन भूभाग की कई शतियों से राजधानी रही है। गुजरात की गुणवंती भूमि भारत के लिये गर्व की वस्तु है। देश की संस्कृति के निर्माण और रक्षण में गुजरात का भाग महत्त्वपूर्ण है। यहाँ के स्थापत्य, शिल्प, विविध कला, विशेषत: सुन्दर वस्त्रों के निर्माण की कला में गुजरात की बड़ी देन है। गुजरात के सुन्दर पटोले संसार में अद्वितीय हैं। यह सुन्दर कला किसी ऐसे मस्तिष्क में उत्पन्न हुई जिसमें कलात्मक रंगविधान और गणित की आकृतियों का अद्भुत समन्वय प्राप्त हुआ था। मध्यकालीन गुजरात के छपे हुये सूती और रेशमी वस्त्र देश और विदेश में प्रसिद्ध थे। उत्तर भारत के कवि मलिकमुहम्मद जायसी ने गुजराती छाएल के नाम से उनका उल्लेख किया है। अरब के मध्यकालीन व्यापारी गुजरात के छपे वस्त्रों को मिस्र देश तक ले जाते थे जहाँ उनकी बड़ी माँग थी। मिस्र की पुरानी राजधानी फुजतात में बालू के नीचे से उनके कुछ पुराने नमूने मिले हैं, जिन पर हंसों के मण्डलाकार रासक की छपी हुई आकृति अत्यन्त सुहावनी है। गुजरात के छपे वस्त्रों में अलंकरण संख्या में कितने अधिक थे, इसका अनुमान अपभ्रंश शैली के गुजराती चित्रों को देखने से किया जा सकता है। इसी के साथ कच्छ-काठियावाड़ में घर-घर व्याप्त फुलकारी की सुन्दर कला को देखकर इसका परिचय मिलता है कि किस प्रकार इस देश ने कला को लोकव्यापी बनाने की युक्ति प्राप्त की थी। आज अपने किसी संग्रहालय में थोड़े से कलात्मक वस्त्रों और वस्तुओं का संग्रह करके संतोष कर लेना कुछ भी पुरुषार्थ नहीं है। यह तो उस छोटे जलाशय की स्थिति है जो महानदी की चारों ओर फैलनेवाली बड़ी धारा से अलग जा पड़ता है।

इस देश में कला जनता की वस्तु थी। जनता के जीवन में वह उनके श्वास-प्रश्वास की तरह व्याप्त थी। आबालवृद्धवनिता सब सच्चे अर्थों में कला का सृजन करने और उस में रुचि लेते थे। किन्तु आज कला के उस दिगन्तव्यापी स्वरूप को हम खो बैठे हैं। इस प्रकार की ऊँची कलातमक परंपरा वाले प्रदेश में आज हम एकत्र हुए हैं। गुजरात का नूतन निर्माण करनेवाले उसके नेताओं को भूत और भविष्य में दूर तक अपनी दृष्टि पहुँचाकर कला की इस महती परम्परा की पुनः प्रतिष्ठा करनी होगी। ऐसा करने के लिये जिन साधनों की आवश्यकता है उन सबका केन्द्र सच्चे कला संग्रहालय को बनाया जा सकता है।

संग्रहालय आन्दोलन महती शक्ति है। इसके मर्म और महत्त्व को अभी देश ने पहचाना नहीं है। यह वह बीज है जिसके भीतर से राष्ट्रीय संस्कृति के महाविटप का दिगन्तव्यापी वितान लोक में फैलेगा। आज तो हमारे संग्रहालय मूर्छित अवस्था में पड़े हैं। उनमें ऐसी शांति छाई है जो जीवन का लक्षण नहीं है। क्यों न हम सच्चाई से इस तथ्य को स्वीकार कर लें कि हमारे राष्ट्र का जो नया जागरण है उसमें संग्रहालय जैसे हैं ही नहीं? कुछ घरोंदों में उनकी सत्ता अवश्य है, किन्तु इस आन्दोलन की उन्मुक्त वायु हमारे जीवन को पोषित नहीं करती। जो गुजरात की समस्या है वही देश के अन्य भागों की है। कहीं भी हमने जनता के सांस्कृतिक जीवन के नवनिर्माण का व्यवस्थित प्रयत्न नहीं किया। यह स्मरण रखना चाहिये कि हमारे स्वराज्य रूपी रथ के दो पहिये हैं। एक पहिया जनता का आर्थिक जीवन है। उसे सब तरह से ठीक करना आवश्यक है। धरती की इस दृढ़ प्रतिष्ठा के बिना किसी प्रकार की गति संभव नहीं। इस रथ का दूसरा पहिया जनता का सांस्कृतिक जीवन है। मनुष्य शरीर और मन के सम्मिलन से बना हुआ पुतला है। शरीर की रक्षा के साथ मन का संवर्धन भी अपेक्षित है। सुदामा के तण्डुल की दो मुट्ठियों की भाँति इन दोनों से ही जनता जनार्दन की तृप्ति होती है।

अभी हमारे देश में एक महान् परिवर्तन का समय आया। लोगों में सांस्कृतिक उत्थान के लिये जो उत्कट इच्छा थी इसका यदि उचित रीति से उपयोग और नियमित संचालन किया गया होता तो सात वर्षों के भीतर जनता के मन का भी न जाने कितना संवर्धन कर सकते। मानसिक पुर्ननिमाण का दूसरा नाम सांस्कृतिक निर्माण है। जनता की कला, चित्र, शिल्प, संगीत, नृत्य, नाटय, अभिनय, उत्सव, साहित्य, कविता, स्थापत्य, इत्यादि अनेक क्षेत्रों में सांस्कृतिक कार्य करना आवश्यक है। मेरे मन में जिस संग्रहालय की कल्पना है वह ऐसा जीत-जागता केन्द्र होना चाहिए जहाँ से जनता अपने लिए सांस्कृतिक मार्गदर्शन प्राप्त कर सके, अपने मन में भरी हुई भावनाओं को कला के नये नये विधान और साधनों से प्रकट कर सके, इन विषयों की जो प्राचीन सामग्री है उसके दर्शन पा सके, उसका सच्चा अर्थ समझ सके, उससे प्रेरणा ले सके, और अपने ही नए जीवन के लिये उसका सदुपयोग कर सके। हमारा अतीत-काल समृद्ध और महान् था। किन्तु कोई राष्ट्र केवल उसी की रक्षा करके जीवित नहीं रह सकता। जीवन तो नए निर्माण का नाम है। ऋग्वेद में कहा है—"नवो नवो भवति जायमानः"; अर्थात् नए नए निर्माण का नाम ही जीवन है। सौभाग्य से हमारे देशवासियों की कर्मशक्ति सदा से बढ़ी चढ़ी रही है। पिछले २५०० वर्षों तक कला के प्रत्येक क्षेत्र में जितना बहुमुखी और विस्तृत रचना-कार्य इस देश ने किया वह विश्व के इतिहास में अनुपम है।

ऐसे लोगों को यदि राष्ट्रीय शासन की ओर से और समाज के नये विधाताओं की ओर से उचित प्रेरणा और मार्गदर्शन मिले तो आज भी कुछ नहीं बिगड़ा। किन्तु खेद है कि पिछले सात वर्षों से हमारी इस संस्था को केन्द्रीय शिक्षा मन्त्रालय से विशेष प्रोत्साहन नहीं मिला। फिर भी देश के सौभाग्य से इस समय राष्ट्र की बाग-डोर एक ऐसे पुण्यात्मा के हाथ में है जिसके तेज ने संसार के कई दुःखी राष्ट्रों की उलझी हुई समस्याओं को सुलझाया है। मेरे बिना

कहे ही आप उस पुण्यश्लोक तपस्वी पंडित जवाहरलाल नेहरू को जानते हैं। मुझे व्यक्तिगत अनुभव है कि उस मेधावी के चिन्तन में संग्रहालयों के लिए भी स्थान है। दिल्ली के राष्ट्रीय संग्रहालय में वे रुचि रखते हैं, यह भी मैं जानता हूँ। जिस किसी राज्य में वे जाते हैं वहाँ संग्रहालय में पधारने का सदा ध्यान रखते हैं। उन्हें जैसे संग्रहालय की सुन्दर वस्तुओं को देखकर नया जीवन मिलता है, और जैसे दूर तक देखनेवाली उनकी दृष्टि में वह चित्र छा जाता है जब भारत की कलात्मक संस्कृति महान् थी जिसकी गोद में उन सुन्दर वस्तुओं का निर्माण हुआ। और फिर, सम्भवतः स्वप्नद्रष्टा की भाँति वे सोचते होंगे कि क्या कभी फिर भी इस समुज्ज्वल देश में सौन्दर्य की अधिष्ठात्री देवी श्रीलक्ष्मी भारत की नारायणी महाप्रजाओं को अपना दर्शन देगी। यदि मैंने उनके मन को ठीक समझा है तो मैं आप सबकी ओर से अपने ये स्वर उन तक पहुँचाना चाहता हूँ कि हम चाहते क्या है। यहाँ संक्षेप में मैं अपनी बात कहूँगा।

हम निम्नलिखित बातें चाहते हैं। हम यह आवश्यक समझते हैं कि भारत के संग्रहालयों का पुनर्निमाण हो। संग्रहालयों का संगठन कला और संस्कृति के प्रबल आन्दोलन का मुख्य साधन बनाया जाय। संग्रहालयों के इस प्रकार के विकास के लिए दो बातें आवश्यक हैं। एक तो केन्द्र में कला और संस्कृति के एक पृथक् मंत्रालय की स्थापना की जाय। यह भारी काम है। जिस प्रकार नए चीन ने अपने यहाँ के सांस्कृतिक आन्दोलन के द्वारा जनता के मन का नया कायाकल्प किया है, उसी प्रकार की बहुमुखी योजनाओं को इस देश में भी प्रवर्तित और संपादित किया जाय। सारे देश के लिए सांस्कृतिक कर्मशक्ति और नियमित विचार-शक्ति देने का उत्तरदायित्व इसी मंत्रालय पर हो।

दूसरी बात जो इस उद्देश्य के लिये अत्यंत आवश्यक है वह यह है कि समस्त सांस्कृतिक कार्यों के लिये और उस उद्देश्य में संग्रहालयों को साधन बनाने की पूरी योजना बनाने के लिए अखिल

भारतीय स्तर पर एक आयोग या कमीशन की स्थापना की जाय। यह आयोग अगले पच्चीस वर्षों के लिये देश के सांस्कृतिक उत्थान की योजना प्रस्तुत करे। उस योजना को पञ्चवार्षिक योजनाओं द्वारा क्रमशः पूरा कराया जाय और उसके लिये जनता में आवश्यक जानकारी का प्रचार किया जाय। हमारी कलात्मक परम्परा के नृत्य, गीत, उत्सव, शिल्प, चित्र, साहित्य आदि बहुमुखी क्षेत्रों में अभी तक कितना मूल्यवान् अंश बच गया है उसकी पूरी छान-बीन करके यह आयोग देशभर के लिये एक ऐसी योजना प्रस्तुत करे जिसे जनता का भी सहयोग प्राप्त हो।

हमारा तीसरा सुझाव यह है कि भारत में अविलंब एक राष्ट्रीय संग्रहालय की स्थापना की जाय। किन्तु यह संग्रहालय ऐसा न हो कि हाथी का शरीर खड़ा करके उसे चींटी का भोजन पहुँचाया जाय। और न ऐसी कागज की नाव हो जैसी कई वर्षों से केन्द्रीय राष्ट्रीय संग्रहालय के नाम से दिल्ली में चल रही है। जहाँ अभी तक एक भी अध्यक्ष या अधिकारी नियुक्त नहीं किया जा सका, वह संग्रहालय किस प्रकार का है इसे क्या कहा जाय? राष्ट्रीय संग्रहालय की जो योजना श्री मॉरिस ग्वायर लगभग सात वर्ष पहिले बना गए थे, उसका पूरा होना दूर है आज तक मंत्रालय ने उसका अंगभंग ही किया है। इसके लिये किसी को दोषी ठहराने से कुछ लाभ नहीं। अब तो कार्य करने का समय है। जो आज नहीं हुआ वह कल होगा, इसी आशा से हम जीवित हैं। यह निश्चय हो जाना चाहिए कि एक वर्ष के भीतर राष्ट्रीय संग्रहालय की नींव पड़ जायगी और उसके लिये समस्त विभागों में आवश्यक अधिकारी नियुक्त करके प्रशिक्षित करा लिये जायेंगे। राष्ट्रीय संग्रहालय का जो अर्थ है उसी अर्थ में इस संस्था का निर्माण करना होगा। युगोस्लाविया छोटा-सा देश है। वहाँ के राष्ट्रपति इस समय भारत आए हुए हैं। नेता की हैसियत से उन्होंने संग्रहालय के महत्त्व को समझा और निओग्राड के नेशनल म्यूजियम का निर्माण किया जो उस देश के न केवल प्राचीन

इतिहास, कला और जीवन का दर्पण है, बल्कि युगोस्लाविया देश के नवीन संघर्ष और भावी स्वप्नों का भी प्रतिबिम्ब है। वहाँ की जनता उससे सांस्कृतिक आन्दोलन के लिये प्रेरणा पाती है। संसार के और भी देशों ने अपने-अपने लिये राष्ट्रीय संग्रहालयों का निर्माण किया है।

भारत के राष्ट्रीय संग्रहालय का आदर्श कुछ तो ब्रिटिश म्यूजियम के ढंग पर रखना होगा और कुछ उससे भिन्न भी। इस प्रकार के केन्द्र में ही शिल्प, चित्र, मुद्रा, वस्त्र और विविध कलाओं का संग्रह राष्ट्रीय स्तर पर करना होगा। इसके अतिरिक्त हस्तलिखित ग्रंथों का भी विशाल संग्रह इसी के अन्तर्गत बनाना होगा। आज यह स्थिति है कि जो हस्तलिखित ग्रन्थ बाजार में आते हैं उनको खरीद कर सुरक्षित रखने की जिम्मेदारी किसी संस्था पर नहीं है। अपने देश के एक लाख से अधिक ग्रन्थ विदेशों में चले गए फिर भी अभी कई लाख हस्तलिखित ग्रन्थ शहरों और गाँवों में बिखरे पड़े हैं। वह राष्ट्र की निधि है। रात-दिन उसका ह्रास और नाश हो रहा है। राष्ट्रीय संग्रहालय के इस विभाग को दृढ़ बनाना होगा जो समय रहते इन ग्रंथों की रक्षा कर सके।

राष्ट्रीय संग्रहालय के अतिरिक्त बम्बई, मद्रास, कलकत्ता और नागपूर में चार विशिष्ट संग्रहालय आवश्यक हैं जो राष्ट्रीय स्तर से नीचे किन्तु प्रान्तीय स्तर से ऊपर प्रादेशिक स्तर के होने चाहिएँ। इनके संचालन का उत्तरदायित्व केन्द्रीय रहना चाहिए। फिर प्रत्येक राज्य में वहाँ के राज्य संग्रहालय आवश्यक हैं जो इस समय भी विद्यमान हैं, किन्तु उनके पुनः संगठन की आवश्यकता है। इन संग्रहालयों के पुनः संगठन और व्यय के लिये पाँच करोड़ रुपयों का प्रबन्ध पंचवर्षीय योजना के अन्तर्गत किया जाना चाहिए।

दूसरा अत्यंत महत्त्वपूर्ण कार्य यह है कि राष्ट्रीय कला सामग्री के खरीदने के लिये अखिल भारतीय स्तर पर एक कोष की स्थापना की जाय। जब मैं दिल्ली में था सर्वप्रथम इसकी योजना का एक सुझाव मैंने दिया था। बाद में किसी प्रकार इस निधि की स्थापना

हुई, किन्तु एक अच्छे काम को संकुचित रूप में किया गया। फल यह हुआ कि आज भी भारत की कलात्मक सामग्री नष्ट हो रही है। अभी प्राचीन राजस्थानी चित्र बाजारों में भर गए हैं। किन्तु उनके खरीदने और रक्षा के लिए समुचित व्यवस्था नहीं है। भारतीय सिक्कों के कितने ही निजी संग्रह लोगों के पास हैं जो राष्ट्रीय संग्रहालय में आने चाहिएँ। इतने विशाल देश में अनेक प्रकार की सामग्री अनेक स्थानों में फैली हुई है। यदि शासन चाहे तो मेरा विश्वास है कि आपकी परिषद् इस विषय में उसकी पूरी सहायता कर सकती है कि किस स्थान में कौन सी सामग्री रक्षा और संग्रह के योग्य है। सब विचारशील व्यक्ति इस बात से सहमत होंगे कि राष्ट्र का जो नया स्वरूप बन रहा है उसमें इस प्रकार का झगड़ा कि कौनसी वस्तु राष्ट्र के संग्रहालय में रहे और कौनसी राज्य संग्रहालय में, बिलकुल व्यर्थ है। अपने देश में सब चीजें जनता की हैं और जनता के लिये ही उनका अस्तित्व है। कभी-कभी केन्द्र के और राज्यों के संग्रहालयों में उठनेवाली कशमकश और खींचतान को मैंने बड़े दुःख के साथ देखा है। अपने देश में कला की सामग्री इतनी अधिक है कि जितने संग्रहालय इस समय हैं यदि उनकी संख्या इससे दुगुनी भी हो जाय, तो भी उन सबके लिये सामग्री मिल सकेगी और फिर भी बची रहेगी। अभी तो हमने कभी भी मिल कर इस प्रश्न पर सोचा ही नहीं। राष्ट्रीय कला-सामग्री के कोष के लिये केन्द्र को एकमुश्त एक करोड़ रुपया देकर आरम्भ करना चाहिए तभी इतना बड़ा काम समेटा जा सकता है। यहाँ पर यह कहना भी मैं आवश्यक समझता हूँ कि जिस प्रकार कला की सामग्री का संग्रह आवश्यक है, उसी प्रकार उसका संरक्षण, अध्ययन और प्रकाशन उससे भी अधिक आवश्यक है। हमारे संग्रहालय जैन साहित्य में कहे हुए 'कुत्तियापण' बने गए हैं, जहाँ तृण से लेकर ब्रह्म तक सब तरह की चीजें किसी तरह आकर ढेर हो गई हैं।

अच्छे संग्रहालय की आत्मा उसका अध्यक्ष है। यह बात जितनी

बार दुहराई जाय सच उतरेगी। संग्रहाध्यक्ष बन्धुओं से मैं इतना ही कहूँगा कि समय को पहचानिए। चंद व्यक्तियों को शासन के तंत्र में खुश रखकर अपने स्थान पर बने रहने में कोई शान नहीं है। अधिकार का नशा जितनी जल्दी हम उतार डालें उतना ही हमारा हित है। जनता हम सबकी कसौटी है। उसे अधिकार है कि वह हम में से हर एक के कर्म और अकर्म की जाँच पड़ताल करे। क्या जनता का यह प्रश्न हमारे द्वार तक नहीं आता? यदि आता है तो क्या हम उसका उत्तर देने के लिये तैयार हैं? जिस दिन अपने कार्यों का लेखा-जोखा करने की आदत हम डालेंगे, स्वयं अपने आलोचक बनकर पूछेंगे कि हमें कितना करना चाहिए था और कितना किया, उसी दिन हमारे संग्रहालयों के अंधेरे कमरों में ज्ञान के प्रकाश का उदय होगा। संग्रहालय भी वर्तमान वैज्ञानिक जगत् के अंग हैं। विज्ञान के सब क्षेत्रों में रात-दिन नया कर्म, नया आविष्कार और नई शोध की होड़ सी लगी है। क्या हमारे संग्रहालय कर्म के इस आवाहन को न सुनेंगे? हमें चाहिए, जिस प्रकार के संग्रह हमारे पास हैं, क्रम-क्रम से उनका अध्ययन करें, उनमें रुचि लें, उनके विषय में लिखें और उन्हें समझने की नई आँख जनता को दें। उदाहरण के लिये भारत के संग्रहालयों में प्राचीन शस्त्रास्त्रों के हजारों नमूने मौजूद हैं। लेकिन उसके विषय में अभी तक कहीं कोई उल्लेखनीय अध्ययन नहीं किया गया। भारतीय साहित्य में केवल तलवार की किसमों के सैकड़ों नाम हैं, जैसे नादौत, शिवदासी, अलेमानी, पुर्तकाली, मोतीबंदरी, शाहजहाँनी, इत्यादि। और उनके नमूने भी कहीं होंगे, किन्तु उस बारे में अभी तक अंधेरा ही है। इसी प्रकार वस्त्र, बरतन-भाँडे, खिलौने, शयनासन, गहने, मीना, आदि सामान के अपनी-अपनी रुचि के अनुसार अध्ययन का क्षेत्र बढ़ाना हम सबका कर्तव्य है। अब वह युग चला गया जब कला की सामग्री भारतीय होती थी लेकिन उसके अध्ययन की जिम्मेदारी विदेशी उठाते थे। उन्होंने जो किया उसका हमें आभार मानना चाहिए, किन्तु अब

स्वयं कुछ करने का युग आ गया है। भारतीय संग्रहालयों से छोटी-बड़ी पुस्तकों, सूचीपत्रों, चित्राधारों की बढ़ती हुई नदी बहनी चाहिए। आपको विदित है कि इस परिषद् ने दो वर्ष पूर्व प्रकाशनों की एक अच्छी योजना बनाकर केन्द्र को दी थी, किन्तु ढाक के वे ही तीन पात।

भारतीय संग्रहालयों के वर्त्तमान अधिकारियों में से अधिकांश मेरे परिचित मित्र हैं। सभापति के नाते नहीं, किन्तु उनके मित्र के नाते मैं अपनी यह व्यक्तिगत बात उनतक पहुँचाना चाहता हूँ कि कृपाकर संग्रहालय में आनेवाली जनता को अपना मित्र समझिए। उन्हें सब प्रकार की सुविधा और सहायता दीजिए। उनकी कठिनाइयों को हल करने का प्रयत्न कीजिए। उनके मार्ग में स्वयं समस्या मत बन जाइए और न अपने ही नीचे के किसी अधिकारी को वैसा बनने दीजिए। हमें संग्रहालय-शिष्टाचार का नया आदर्श बनाना होगा। राष्ट्र के सामूहिक नैतिक आदर्श में हमारे द्वारा भी एक नई देन होगी। मुझे मथुरा शिल्प पर ग्रंथ लिखने के लिये उन मूर्तियों के फोटो चाहिए थे जो लंडन के विक्टोरिया एलबर्ट म्यूजियम में हैं। मैंने एक पत्र में अपनी माँग वहाँ के क्यूरेटर श्री आर्चर को लिखी। कुछ दिन पीछे चित्रों का एक पारसल मेरे पास पहुँच गया और उसके साथ एक पत्र था जिसमें लिखा था कि इन चित्रों का मूल्य भेजने की आवश्यकता नहीं, बदले में जो फोटो आप हमारे लिये उपयोगी समझें भेज दें। मैं इस व्यवहार की कहाँ तक प्रशंसा करूँ? वह देश धन्य है जहाँ के संग्रहाध्यक्षों ने इस प्रकार की ऊँची भावना को जीवन का सत्य बना लिया है। इसके विपरीत अभी पिछले दो मासों में दो दुःखद घटनाए मेरी जानकारी में आईं। एक जापानी अध्यापक जो हिन्दू विश्वविद्यालय में भारतीय दर्शन का अध्ययन करने आया हुआ है उसने मुझे बताया कि वह उत्तर प्रदेश का एक संग्रहालय देखने गया था। वहाँ मूर्तियों के कुछ फोटो उसने लेना चाहा किन्तु उसे रोक दिया गया। दूसरी घटना काशी के समीप ही

स्थित एक केन्द्रीय संग्रहालय की है। वहाँ संग्रहालय के द्वार पर मैंने यह नोटिस लगा हुआ देखा कि संग्रहालय में फोटो खींचने की आज्ञा के लिए २) फीस ली जायगी। पढ़कर मेरा हृदय धक् से रह गया। मैं नहीं समझ पाता कि हम किधर जा रहे हैं और हम किस ढंग से सोचते हैं? संग्रहालय पैसा ढालने की टकसालें नहीं। वहाँ तो इसीलिए हम जनता की गाढ़ी कमाई खर्च करते हैं कि उस ज्ञान को लोगों तक पहुँचा सकें। हमारी तकलीफ यह नहीं है कि बहुत से लोग हमें फोटो-चित्रों के लिये तंग करते हैं। हमारी समस्या तो यह है कि इतने कम लोग हैं जो इन मूर्तियों में अभी तक रुचि लेना सीखे हैं। सारनाथ या मथुरा के बुद्ध जैसी किसी विशिष्ट मूर्ति का फोटो यदि दर्शक अपने कैमरे से खींच लेता है तो इसमें हमारी क्या हानि है? कला की वस्तुएँ अधिकाधिक छपें इसके लिये दर्शकों को प्रोत्साहित करना चाहिए कि वे संग्रहालयों में आना सीखें, अपने कैमरों का इस्तेमाल करें और फिर जैसा वे समझते हों उसके बारे में लिखें। क्या मूर्तियाँ हमारी निजी संपत्ति हैं? कल्पना कीजिए, कोई एक व्यक्ति तुलसीदास की रामायण या सूरदास के सूरसागर या गुरुग्रन्थसाहब को दबोचकर उसपर अपना कापीराइट बतलाने की धृष्टता करता, तो क्या स्थिति होती? किसो सुन्दर कलाकृति को पिंजड़े में डालकर जनता को उसके चित्र न लेने देना उससे कम शोचनीय नहीं है। साधा नियम यह होना चाहिए कि म्यूजियम के चौकीदार और चपरासियों को हिदायत हो कि जो दर्शक चित्र लेना चाहे वे उन्हें सुविधा पहुँचाएँ। यदि क्युरेटर अपनी जानकारी के लिये चाहें तो फोटो खींचनेवाले दर्शक किसी रजिस्टर में अपना नाम-पता छोड़ दे सकते हैं, किन्तु इससे अधिक उनके काम में बाधा डालना उचित नहीं।

अन्त में मैं इतना और कहना चाहूँगा कि राज्यों के शासन-सूत्रों को बिलकुल केन्द्रों पर ही निर्भर न रहकर स्वयं भी कुछ करने की आवश्यकता है। यदि वे अपने-अपने संग्रहालयों को सुधार लें

और सांस्कृतिक केन्द्र के रूप में उनका कायाकल्प कर दें तो भी बहुत कुछ काम हो जाय। अभी तक संग्रहालयों की देखरेख शिक्षा विभाग के अधिकारी करते रहे हैं। जो भी कारण हो, संग्रहालयों के प्रति आवश्यक ध्यान वे नहीं दे सके। यदि संग्रहालयों को सांस्कृतिक आन्दोलन का साधन और केन्द्र बनाना है तो प्रत्येक राज्यशासन में एक सांस्कृतिक विभाग की स्थापना आवश्यक होगी। उसका दायित्व उस राज्य के पुरातत्त्व, कला संग्रहालय, लोक संस्कृति और साहित्यिक संस्थाओं के कार्य को संगठित्त, व्यवस्थित और समुन्नत करना होगा।

मोटे तौर पर उसका कार्यक्षेत्र इस प्रकार होगा :—

(१) राज्य के प्राचीन स्थान और पुरानी इमारतों और भग्नावशेषों की एक पूरी ब्यौरेवार सूची तैयार करना।

(२) पुराने ऐतिहासिक स्थानों की वैज्ञानिक रीति से खुदाई कराना और उसके लिये नए शिक्षित नवयुवकों का तैयार करना।

(३) राज्यभर में शिक्षा-संस्थाओं, नगर-पालिकाओं और अन्य, सांस्कृतिक समितियों द्वारा भिन्न-भिन्न प्रकार के संग्रहालयों की स्थापना करना।

(४) राज्य की लोक संस्कृति, लोक कला, लोक संगीत, नृत्य साहित्य, आदि का क्रमबद्ध सर्वेक्षण करना, संग्रह और प्रकाशन कराना एवं उनके प्रति जनता में नया उत्साह और प्रेरणा उत्पन्न करना।

(५) राज्य में जो प्राचीन शिल्प और कला की परम्परा अभी तक बची है उसके विषय में सच्ची जानकारी एकत्र करना और उसकी रक्षा का उपाय करना।

(६) राज्य का एक सर्वांगपूर्ण इतिहास तैयार कराना जिसमें उस प्रदेश में प्राप्त कला और पुरातत्त्व की सामग्री का पूरा उपयोग किया गया हो।

(७) राज्य के संग्रहालय में सुरक्षित सामग्री का अध्ययन योग्य

विद्वानों से कराना एवं पत्र, पुस्तक, चित्रावली, सूचियाँ आदि प्रकाशित करना।

(८) राज्य के विभिन्न स्थानों में समय-समय पर सांस्कृतिक मेलों का संगठन करना और वर्तमान पर्व और उत्सवों को सांस्कृतिक रूप देने के लिये जनता को प्रेरित करना।

(९) उस प्रदेश की साहित्यिक संस्थाओं को लोकभाषा और लोकसाहित्य के अध्ययन के लिये प्रेरित करना एवं तत्संबंधी सामग्री को कोश रूप में प्रकाशित करना।

(१०) राज्य में सब प्रकार की सांस्कृतिक उन्नति के लिये उचित आवश्यक प्रयत्न करना जिससे जनता में सांस्कृतिक चेतना की उत्तरोत्तर वृद्धि हो।

इस प्रकार यदि संग्रहालय के स्वरूप का सांस्कृतिक परिवर्तन किया जा सके तो उसके द्वारा एक बड़े अभाव की पूर्ति हो सकती है। यह ऐसा कार्य है जिसमें अधिकार का दृष्टिकोण त्यागकर ठेठ जनता के स्तर पर पहुँचना होगा और उनकी कठिनाइयों को हल करना होगा। फोटो, कैमरा, माइक्रोफिलम, टेप रिकार्डर आदि कितनी ही वैज्ञानिक सुविधाएँ इस समय प्राप्त हैं। एक एक राजकीय संग्रहालय में ये सब सुविधाएँ उपलब्ध होनी चाहिएँ। हमारे देश के राज्य यूरोप के छोटे-छोटे देशों से भी बड़े या उनके बराबर हैं, किन्तु हमारा सांस्कृतिक स्तर उनकी अपेक्षा पिछड़ा हुआ है। हमें अपनी जनता के लिये अपनी परम्परा के अनुकूल कार्य करना है। यह कहा जा सकता है कि स्वराज्य के जिस रथ का मैंने आरम्भ में उल्लेख किया है उसे गतिमान बनाने के लिये सांस्कृतिक कार्य कुछ व्यक्तियों का मनोविनोद नहीं है। यह राष्ट्र के स्थूल शरीर में स्वास्थ्य भरने के लिये प्राणवायु की भाँति आवश्यक है। भारतीय संग्रहालयों को उन्नति के पथ में दुर्गम चढ़ाई चढ़नी है। किन्तु उससे निराश होने की आवश्यकता नहीं, हमें अपनी बात जनता और शासन दोनों से बराबर कहनी चाहिए। आशा है कि एक दिन हमें अपने लक्ष्य की प्राप्ति होगी।

XV

A NOTE ON THE COLLECTIONS FOR THE NATIONAL MUSEUM

In the new set-up, the Central Asian Antiquities Museum is expanding as a nucleus for the proposed National Museum of India, which the Government have recently decided to establish. The importance of the National Museum for the future developement of the museums movement in India cannot be overstated. Indeed, only an institution of that kind can serve as the adequate focus for the exhibition of all that is best in Indian art for the sake of India herself on the one hand and of the internationsl world on the other. It is the energy released by such an institution and the scientific methods perfected under its auspicies that can give the requisite fillip to the museums movement in India and tone up its entire being. It is therefore in the common interest of all the museums in the country that the central institution of an all-India pattern and status is soon founded and begins to function.

The decision for its establishment being already taken, several problems, e.g. those connected with the recruitment of the requisite staff, its training, internal organisation, building, equipment and last but not the least acquisition of suitable material to fill the galleries of such an institution, require to be urgently tackled, and

the future progress of the Central Museum will be commensurate with the solution of these problems.

It is gratifying that the Government have already directed their attention to the problem of acquisitions. The Central Asian Antiquities Museum has already got some very important material salvaged by Sir Aurel Stein during his three expeditions in Central Asia and consisting of fresco paintings, silk paintings, block-prints and drawings, textiles, wooden inscribed documents, stucco figurines and miscellaneous articles of domestic use, offering a visual commentary on the state of civilisation in that vast area flourishing from the 3rd to the 10th century A. D. in the "Innermost Heart of Asia", a veritable crucible for the mingling of the different cultures—Chinese, Indian, Iranian and Classical. The story of India's cultural expansion beyond her northern frontiers is reflected in these relics. A judicious display of this varied material would constitute a first-class gallery in the proposed National Museum.

The relics of India's earliest civilisation that once flourished in the Indus Valley in the third millennium B. C. and that connects India with the other great civilisations of antiquity like the Egyptian and the Mesopotamian, come as a natural legacy to the National Museum of India. In the new conditions created by the country's partition, it is not yet certain, how far this picture could be made complete or representative in the galleries of the Central Museum, but it is hoped

that India's eventual share may be adequate to make good show in this respect. For India's sculptural arts, the National Museum will have to draw upon the results of the past excavations of the Department of Archaeology. For the Department of Art the museum will have to begin with fresh acquisitions and in this respect some decisive steps have already been taken by acquiring the Treasuryvalla Art Collection, Bombay, consisting of unique and rare examples of Rajasthani and Pahari paintings and South Indian bronzes; Schwaiger Art Collection, Delhi, comprising some very rare specimens of textiles, including old shawls, brocades, embroidered silks, printed calicos, Gujarat patolas and Himroo and Badla work, illustrated manuscripts, paintings and objects of jade and crystal; and Shantivijay Collection, New Delhi, which includes some very fine pieces of jade and crystal and also textiles. But Indian art has a vast range due to the intense creative activity of her artists during the last one thousand years, and great efforts will have, therefore, to be made to gather a somewhat complete and harmonious collection of Indian art treasures by acquiring extensively and liberally art objects as and when they are offered.

It is a matter of good fortune that patriotic sentiment is working in favour of the National Museum and there are indications already in sight that philanthropic owners of art treasures in India may eventually agree to part with their collections in favour of the National Museum, as soon as

guarantees of proper custody and display in a worthy building would be forthcoming. To create an institution of national dimensions, as the Central National Museum is likely to be, is a task for the whole nation in which the people as a whole should feel the pride in creation and possession. All sons and daughters of India who re-act to aesthetic pleasure must feel that the creation of the National Museum is a task in which they should all share. We are now building for centuries and many generations to come and we would build with religious fervour a national temple for our Muses, which the proposed National Museum would be in every sense of the term. Not only private owners through gift or sale have to enrich the museum, but also the generous rulers of Indian States, whose palace collections are a veritable mine of ancient art relics, have to take their due share in replenishing the galleries of the National Museum with suitable objects of art. In this instance, it is gratifying to record that His Highness the Maharaja of Bharatpur has taken the lead in donating for the coin-cabinet of the National Museum, a unique set of 65 gold coins of the Gupta emperors, out of the Bayana hoard of gold coins recently found in his State. Such examples are worthy of emulation and there is no doubt that with the willing co-operation of the Indian Princes, a worthy Art Gallery would be assembled for the whole nation to serve as "a thing of joy forever."

XVI

Department Of Archaeology And Culture

Nationalism dictates an awakened interest in the people's past. The glorious heritage of past history must inspire the future and the best from it should be reborn in expanding orbits and changing new forms for the future regeneration of the people.

The study of the past is always a fruitful source of knowledge, but in a country where the people are devoted to their past and that past upholds the record of a great creative culture, the re-interpretation of the past history can become a living and inspiring force of real practical value. Undoubtedly India has been a country whose creative activity in the principal departments of human life and thought is of outstanding importance and of vital interest. It is, therefore a, necessary duty and a national task to unfold, interpret and recreate the people's past in India.

History and Archaeology are the two sciences which lead us to the realisation of this supreme objective and awareness. These two sciences in their full implications and bearings comprise the whole culture of the Province. A full-fledged Department of Archaeology and Culture is required for each Province to organise and direct the manifold activities relating to the cultural survival of each

Province. The scope of this Department should include the following :—

(1) To prepare a complete survey of the ancient sites and old monuments in the Province.

(2) To undertake planned excavation of old historical sites.

(3) To organise a Province-wide Museums Service to preserve the old relics of all kinds.

(4 To prepare a complete cultural survey of the Province including folk-art and folk-culture as well as music and dances, manners and customs.

(5) To prepare a survey of existing cottage industries and handicrafts with a view to reconnect them with the currents of art and culture.

(6) To compile a complete history of the Province and also an ancient and medieval geographical dictionary including a scientific investigation of the place names.

(7) To prepare dialectical dictionaries of the various regional languages of the Province with a view to developing the expressive capacity of the national language on the basis of traditional vocabulary and idioms.

(8) To co-ordinate the activities of the various cultural art and literary institutions functioning in the Province either on behalf of the public or the Government.

(9) To organise cultural exhibitions, festivals and fares in all parts of the Province taking advantage of the existing traditions as far as possible.

(10) To interpret the historical and cultural

material preserved in the museums and other places and to publish journals, magazines and books, art albums, atlases and other literature bearing on the cultural life of the people, and to encourage such publications by the public.

In this new movement the Museum is conceived of as being at the centre of the picture, a vital instrument of cultural education for the adults and the children, and a means of radiating and co-ordinating all kinds of cultural activities. Each museum besides being the place of deposit of objects of antiquity and art would be functioning as a culture-centre for the province, region or district which it intends to serve.

The Provincial Museums Service should consist of the following :—

I.—A Central or Provincial Museum.

II.—Regional Museums at important centres.

III.—District Museums in each district.

The Provincial Museum will be directly in charge of the Director of Archaeology, assisted by a competent staff, each regional museum under a Curator and each district museum under a Custodian.

The present work *Museum Studies* is a collection of sixteen papers by the late Prof. V. S. Agrawala on museum methods and ideals. Prof. Agrawala was one of the pioneers of Museums movement in India and was associated from the very beginning of his career with the Museums service of the country. He served for about two decades as incharge of the Museums at Mathura, Lucknow and New Delhi and was Head of the Museums Branch, Archaeological Survey of India, for a number of years. It was he who set up at New Delhi initial art collections for the National Museum of Independent India and organised First National Exhibition in 1948 and Inter- Asian Art Exhibition in 1947. Moreover, he was first to realise the need of a National Forum for the museums and their staff in the country, and through his efforts a Museums Association of India came into being as an active and vital organisation with its research journal under his editorship. In the early issues of this journal he had opportunity to give words to his thought on different aspects of Museology and to set up guide-lines for the new progress of Archaeological Museums in the country.

It is gratifying to find that a full-fledged course on Museology is now being run by several Indian Universities at the post-graduate level. It is hoped the *Museum Studies* consisting of sixteen papers and addresses on museum problems and exhibitions will be of great help and use for the students and scholars interested in the study of the subject.